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NOVEMBER 1905

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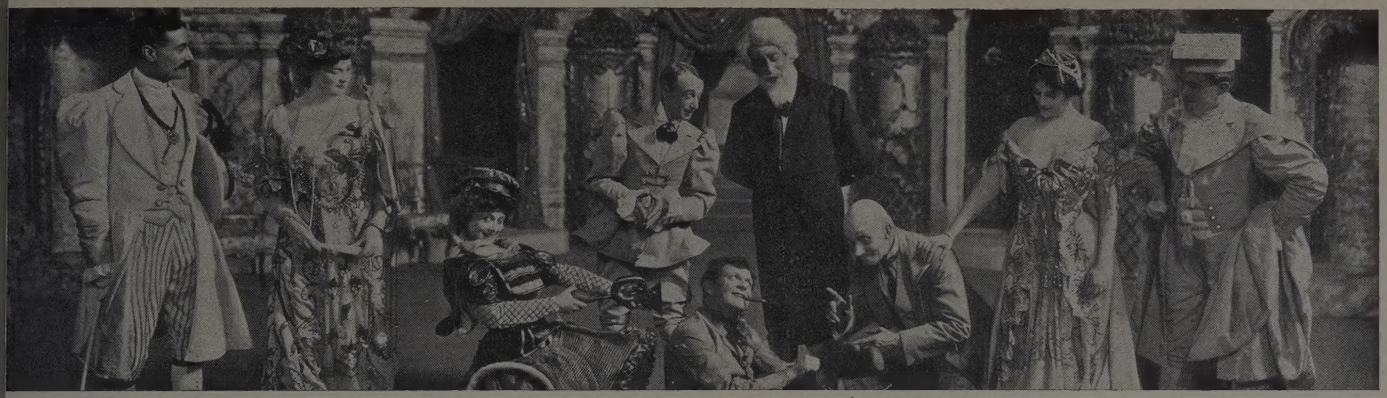

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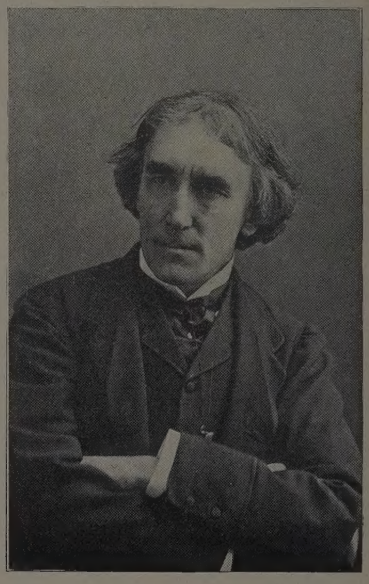
Death of Henry Irving

Sir Henry Irving, the distinguished Englis actor, succumbed to a sudden attack of syncop after appearing as Becket at Bradford, Yorkshir on October 13 last. He passed away without u tering a word from the time of his seizure.

John Henry Broadribb, who took the name of Henr Irving for stage purposes, was born Feb. 6, 1838, Keinton, near Glastonbury, Somersetshire, in the soutl west of England. His father is said to have been tailor, but this was denied by the actor himself. H mother was a relative of Capt. Penberthy, a local celebrit in the mining districts of Cornwall. He was a sickl child, and when his widowed mother went to live i London she put him to school, where he was remarke for his elocutionary gifts. A theatrical career wa prophesied for him, but at the age of fourteen he entere



mercantile life as clerk. His spare time, however, he utilized in attending theatres and reading plays. He often spoke of his determination to take up a stage career, and on Sept. 29, 1856, he made his first public appearance at the Lyceum Theatre, Sunderland, in Bulwer's "Richelieu," in which he was cast as the Duc d'Orleans. It is recorded that he was so nervous that his début was a failure, and he was only saved from summary dismissal by the intervention of two friends. His first London engagement was offered him by the late Augustus Harris in 1859 at the Princess Theatre. He made his appearance Oct. 8 during that year as an insignificant character in a piece called "The Two Poets." He passed unremarked, and, somewhat disheartened, returned to the provinces, appearing first at Glasgow and then at the Theatre Royal, Manchester, where he remained five years. Here he appeared as Hamlet for the first time on May 12, 1864. This was his first real success, and from then his star was in the ascendant. It was recognized that here was a new Shakespearian actor and his success continued. Two years later he made another hit as Scudamore in Boucicault's "Hunted Down," and this led to another London engagement, and on Oct. 6, 1866, he played Dorincourt in "The Belle's Stratagem" at the St. James Theatre. He had, however, by no means "arrived" yet, and for some years to come he was merely identified with the heavy rôles, such as Joseph Surface, Bill Sikes and Robert Beaucaire. The turning point in his career came April 16, 1870, when at the Vaudeville Theatre he originated the part of Digby Grant in Albery's "Two Roses." His success was such that the name Irving began to be talked about and crowds went to see him, he appearing in that character for no fewer than 300 consecutive nights. It was this success that brought Mr. Irving to the Lyceum Theatre in 1871, when that house was managed by Colonel Bateman. Here Irving played Jingle in "Pickwick," and then came the famous part of the Polish Jew in "The Bells," which remained Irving's most popular rôle up to the day of his death. He was at once hailed as a master of melodrama, and both fame and fortune seemed within his grasp. Later impersonations, such as Richelieu, Charles I. and Eugene Aram added to his reputation. In 1874 great enthusiasm was aroused by the announcement that he would play "Hamlet." This was produced Oct. 31, 1874, and ran for 200 nights. Other Shakespearian performances followed, and then came Tennyson's play "Queen Mary," with Irving as King Phillip of Spain. In 1877 he gave his sensational performance in "The Lyon's Mail," and the following year he produced one of his most notable successes, "Louis XI." On the death of Colonel Bateman in 1875, Irving took charge of the house, and the Lyceum Theatre became the most important theatre of the English stage. The house opened under his management Dec. 30, 1878, with a revival of "Hamlet," the Ophelia being Ellen Terry, who became Irving's permanent leading woman. This was the beginning of the long artistic partnership between the most popular actor and actress in England. Several revivals followed "Hamlet," and then came the great dual triumph of both Irving and Terry in "The Merchant of Venice." "Romeo and Juliet" was given in 1882 and "Much Ado" in 1883. Later rôles were Becket, Waterloo, Robespierre and Dante. A few years ago the world was surprised at the news that the long friendship between Irving and Terry had come to an end, that their artistic partnership had been severed. The reason has never been made public, but there is no doubt that Irving felt the blow keenly. At the age of 24 Irving had married the daughter of an army surgeon, but his married life was not happy, and after the birth of two sons, Lawrence and Henry, his wife and he parted. He made many tours in this country, and was planning another for this season. He was knighted by Queen Victoria for his services to the English stage.

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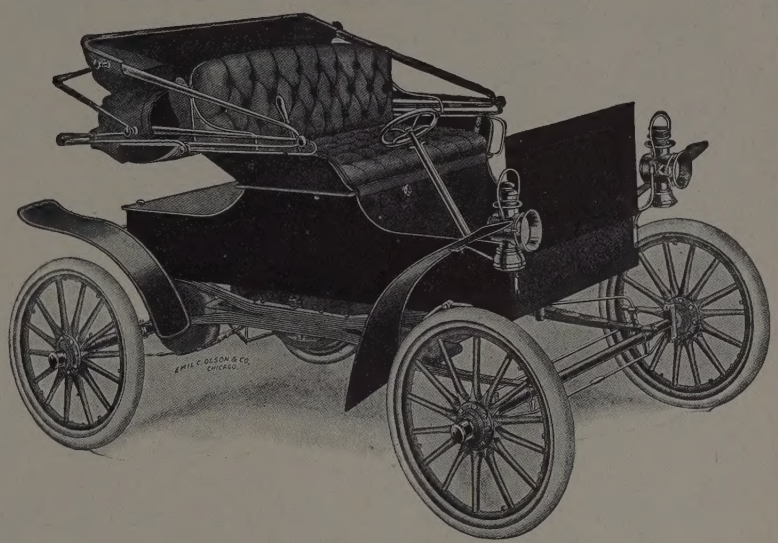

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THE THEATRE

VOL. V., NO. 57 NEW YORK, NOVEMBER, 1905 ARTHUR HORNBLOW, Editor

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SARAH BERNHARDT AS IZAEL

This famous French actress, who is now making a farewell American tour, will play an engagement in New York, beginning November 20

PLAYS and PLAYERS

SCENE IN VIOLA ALLEN'S NEW PLAY, "THE TOAST OF THE TOWN," WHICH COMES TO DALY'S THIS MONTH

HENRY IRVING is dead. The life and career of the great English actor now enter into history. He enjoyed, while living, a personal consideration never before accorded to an actor and achieved a dominating influence in the affairs of the stage that is wholly without precedent. When his biography is written, as it will be by his confidential associate, Bram Stoker, this consideration and influence will be confirmed and perpetuated. The record will be of absorbing interest, instructive and inspiring. That he was a great actor cannot be denied. Posterity will undoubtedly rank him among the world's great players. The fact that he succeeded in spite of deplorable mannerisms and the oddities of his elocution shows that he possessed other gifts which more than compensated for these defects. As a man he was princely in his benefactions, and as an artist he was splendidly above the commercial spirit which, up to his time, had been the characteristic of the stage. It would be ungracious, at this moment, to make any distinct comparison in this respect, with, let us say, Garrick and Macready. He was not the first to bring to his aid the genius of painters and costumers, but he was more consistent than others, and never gave an inch in his upward tendency. An idealist, he was eminently practical, for he seldom failed. Acting cannot be reproduced on the written page, but it is likely that the record of the details will be far more minute and definite than has been customary. A better idea will be conveyed of "business" and effects. The final verdict will not confine his fame to melodrama. "Becket," the play in which he made his last appearance, was certainly not mere melodrama. The actor of melodrama alone does not establish himself in the hearts of his public. One does not love Irving because of the agonies of Mathias in "The Bells," but one cannot remember the tender curate in "Olivia" without an access of personal feeling for the great actor. Without intensity, sincerity and great powers as an actor, as an artist, his personal peculiarities of utterance would have overwhelmed him with ridicule. He was tender of nature, a man to love. He was loved by all who came into contact with him with a close affection that falls to few men in public life, and the feeling of respect and affection that belongs to this generation will be imparted to history. This is something rare in the history of the stage.

THOMAS JEFFERSON AS RIP VAN WINKLE

GARRICK. "JOHN BULL'S OTHER ISLAND." Play in 4 acts by George Bernard Shaw. Produced Oct. 10, with this cast:

Thomas Broadbent, Mr. Mitchell; Cornelius Doyle, Mr. Crosby; Larry Doyle, Mr. Daly; Peter Keegan, Mr. Farren; Father Dempsey, Mr. Price; Matt Haffigan, Mr. Findlay; Tim Haffigan, Mr. Smith; Barney Doran, Mr. Sparks; Hodson, Mr. Tyler; Patsy Farrell, Mr. Maddern; Nora Reilly, Miss Herne; Aunt Judy, Mrs. Findlay.

There is little to be said of this piece, the substance of it being largely unintelligible and wholly uninteresting to American audiences. It lacks continuity of purpose in its story and falls too far short of structural form to be considered as a play. But there is abundant virility in it. There is not the slightest diminution in the incisiveness of talk characteristic of Shaw. Three or four scenes only, at most, are up to his highest mark of effectiveness. In the matter of characterization no writer is more sincere, because none more true. Therein consists the highest faculty of the dramatist, objectivity. Whenever the character is permitted to stand on his own feet, to possess his own individuality, and not to be the mere mouthpiece of Shaw—Shaw the doctrinaire—the creation is perfect. Again, when the character is exaggerated, and is the whimsical color-bearer of Shaw's satire, he is delightful. In this way Thomas Broadbent is as quaint as was Gilbert's Bunthorne. He is as sincerely insincere as it is possible to conceive. He affects democratic manners and makes plausible speeches to the peasantry with the view of being chosen to Parliament. He is ready for a political speech at any accidental gathering, and is as full of blarney, this Englishman, as his friend, Larry Doyle, the Irishman, is of frankness. Broadbent's final scene of lovemaking is exquisite. His wounded but unconquerable vanity, which, when soothed, surges up and becomes triumphant and exultant as he snuggles Nora's head to his manly bosom, is a bit of truthful extravagance that compensates for much of the dulness in certain uncorrelated passages of the play. Matt Haffigan, who, after a lifetime of oppression now owns his patch of ground and takes an extremely conservative view of affairs expressed in

violent demonstrations, is one of the minor figures that push into the background Larry Doyle, Mr. Shaw's own mouthpiece. Father Dempsey, the unfrocked priest, is also a live character. The action of the play is thus carried on by a combination of automatons and live figures. It is all the result of faulty structure. The minor parts are much better acted than the principal ones; and naturally enough, for they are the more natural and have not been disfranchised in behalf of Mr. Shaw's wit. The play leaves no impression except with reference to these disconnected characters and incidents. Mr. Shaw has thrown the play together too hastily. It is not a question of his not knowing better; for practically his only real significance is as a skilful playwright, certainly not as a philosopher. He is usually brilliant, but when impotent he becomes insufferably dull. His artistic virility is the thing. The play is without his usual immorality and impudent offenses against decency and common sense. In short, if the play were reduced to a connected action it could perhaps be understood and would certainly be diverting. Mr. Daly's part in the play is inconsequential in every way, as it stands. Under the strong hypnotism of Shaw, he probably does not realize this. He is not repeating his personal successes. All praise for acting is utterly empty if there is nothing in that which has to be expressed in the acting. Why, then, should we laud Miss Herne's Nora? She is personally charming and understands her art, but whatever Mr. Shaw's intent was with Nora, the character hardly rises above imbecility.

SAVOY. "THE WALLS OF JERICHO," comedy in 4 acts by Alfred Sutro. Produced Sept. 25, with the following cast:

Jack Frobisher, James K. Hackett; Hankey Bannister, David Glassford; Marquis of Steventon, W. J. Ferguson; Lord Drayton, Sydney Blow; Harry Dallas, William K. Harcourt; Bertram Hannaford, F. Owen Baxter; Hon. Wilfred Kenton, Frank Patton; Lord Marchmont, Rex McDougal; Hon. Jasper Twelvetrees, P. Jefferson Rollow; Lady Westerby, Harriet Otis Dellenbaugh; Miss Mornington, Sylvia Lyndon; Duchess of Wye, Blanche Ellice; Lady Parchester, Ruth Chester; Miss Wyatt, Mary E. Forbes; Mary, Mary Moran; Lady Lucy, May Blayney; Lady Alethea, Mary Mannering.

This play, which met with remarkable success in England, has at least one merit—that of unmistakable sincerity. It was written with a purpose. This purpose may not be very apparent, the complication is not new, no particular moral is pointed, the technical workmanship of the piece itself is far from perfect. But it will be welcomed by those who seek in the theatre something more substantial than smart quips. The play holds one. Its characters are people of flesh and blood, and they do things—at least one does, the young husband who rebels against a neglectful wife and the imbecilities of London society. He is the modern Joshua who blows on the horn the blast that tumbles the walls of Jericho.

Jack Frobisher has settled in the British metropolis after making a fortune in the Australian bush. He married the Lady Alethea, who has inherited the easy morals of a degenerate father. Mr. Sutro does not enlighten us as to whether it was ambition to enter the aristocracy or a case of natural selection. The rich young husband is a "good thing" for the entire aristocratic family, and when the impecunious Marquis finds himself in a financial hole his amiable son-in-law is conveniently at hand for a gentle "touch." The Frobisher's establishment in Mayfair is overrun by all the questionable types to be found in London society. There is the gambling duchess who cheats at bridge whist, the sporty old maid with her hooks out for a moneyed husband, the professional lady killer, the sophisticated ingenue, and the usual array of cheerful idiots to be found in fashionable drawing-rooms. These creatures make Frobisher's life a burden, and when Lady Alethea taunts him for standing aloof from their silly pastimes, such as the cake-walk, etc., he remains silent. She, thinking to pique him, permits Mr. Dallas, the aforesaid lady-killer, to make love to her, and it is only when this man makes his purpose but too clear that she realizes the danger of her position. But Frobisher is not blind, even if he has been a fool. He has guessed the truth, and there is a strenuous scene in Act III, when he himself interviews the would-be seducer who has come to his house secretly to see his wife, after having been forbidden the door. The man is allowed to depart unharmed, but now Frobisher seeks his wife. He has had enough. He has allowed others to rule

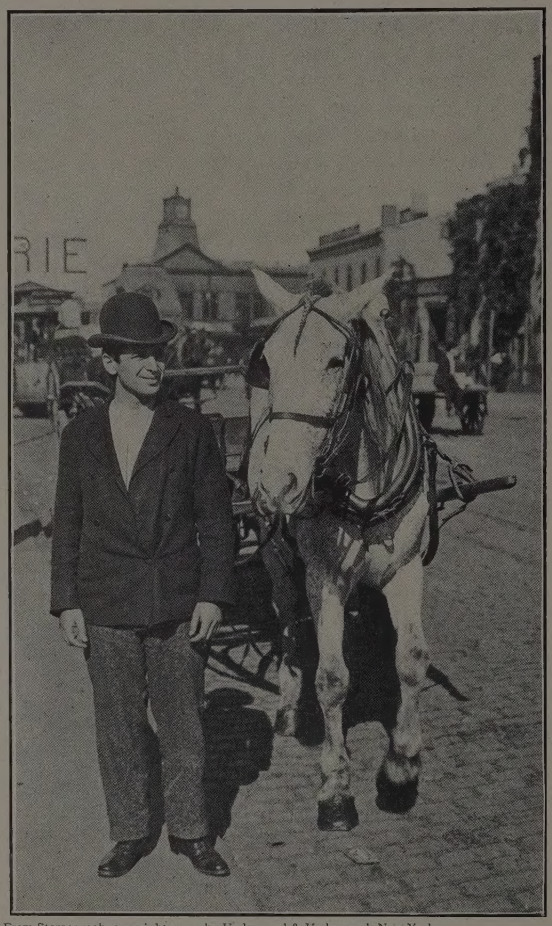
Otto Sarony Co.

MADAME KALICH AS MONNA VANNA

him too long. Henceforth he will be master. He is disgusted with London. They will sell everything and go back to Australia. Overwhelmed at this show of authority to which she has been unaccustomed, Lady Alethea, for the first time, begins to respect her husband. But her pride prompts her to rebel violently. She will not go to Australia nor will she leave London. She would prefer a separation. "Very well," cries Frobisher, "let it be so!" But in the last act, Lady Alethea, who now loves her husband as never before, relents and humbly consents to follow her lord.

The best acts in the play are the second and third. They are well constructed, the action is quick, and the situations, if not novel, are of sufficient human interest to hold the attention. It is safe to say that many among the nightly audiences have had domestic experiences analogous to those on the stage, and this perhaps is one reason why the play makes a particularly strong appeal. It is good drama, and, at the end of Act III, where Frobisher asserts his manhood and is defied by the rebellious and indignant Lady Alethea, the strength of the situation and the realism of the acting arouse the house to enthusiasm. As much cannot be said of the first and last acts, both of which are decidedly weak. The first act is talky and tiresome, and the conclusion of the play is exceedingly tame. It is absurd that it should be necessary for the Frobishers to sell out and go to Australia, when once an *entente cordiale* has been arranged, and quite improbable that in real life they would do so. In fact, the weakness of the play is its logic. Frobisher could easily have prevented all his troubles by asserting himself earlier in the game, and when all is said and done, the Marquis and his family do nothing dreadful enough to merit such a blast from Joshua's horn. In short, the play is not a well ordered one and it is not well acted, but it is honest, and when its situations are reached it is the dynamic power of truth that moves us.

Mr. Hackett has never been a very convincing actor. He has relied more on his personal popularity than on his virtuosity. Content always to enact himself, he is never at pains to present a distinct characterization, and, from the viewpoint of real acting, not of the matinée maiden, the value of his rôle is consequently impaired. Mr. Hackett is a handsome, well-groomed man of the type termed "god-like," but while this continuous performance of his cameo-like features may be a source of constant delight to the enthusiastic matinée girl, it is not art. It is not acting. There is too much of this mere hero worship on the American stage. On the Continent it is unknown. That is why they have actors in Europe. One wearies of seeing the same face, without the slightest attempt at facial disguise, in all kinds of plays, from the heights of Shakespeare to the depths of burlesque. As the rough, easy-going cattle raiser who falls among philistines, Mr. Hackett is manifestly mis-cast. Apart from his lack of "make-up," he does not suggest the character either in manner, speech or action. He gets away with the big situation in Act III, but that is so good it practically plays itself. With equal truth it may be said that Mary Mannering is unsuited to the rôle of Lady Alethea. The sweet womanly charm and innate refinement which have always been strong characteristics of this popular actress actually handicap her in giving an adequate impersonation of the gambling, pleasure-loving, semi-adulterous Lady Alethea. There is no illusion possible, for Miss Mannering's personality could not, by any stretch of the imagination, suggest that type of woman, and it takes more art than Miss Mannering possesses to counterfeit it. May Blayney, a young English actress, is a delicious ingenue. The play is a popular success.



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Isaac Routman, the East Side huckster, who, as "Raphael Caruske," is ambitious to rank among the world's great singers. His stage name is a combination of Caruso and de Reszke, and was devised for him by Fritzi Scheff. He was discovered by Dr. H. Holbrook Curtis, the throat specialist, who declares that he has a marvellous voice and a quality of tone encountered only in finished artists. A few weeks ago he was crying vegetables on a huckster's wagon and earning $1.50 a day; today he is the tenor in Charles Dillingham's "Mlle. Modiste" Co. At the end of this season he is to be sent to Paris to study with Jean de Reszke

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LYRIC. "HAPPYLAND." Comic opera in two acts by Reginald de Koven and Frederic Ranken. Produced Oct. 2. Cast:

Ecstaticus, Mr. Hopper; Sphinxus, William Wolff; Altimus, William Danforth; Fortunatus, Joseph Phillips; Pedro, Frank Casey; Appollus, John Dunsmuire; Adonis, Carl Haydn; Paprika, Ada Deaves; The Lady Patricia, Estelle Wentworth; The Lady Alicia, Bertha Shalek; Sylvia, Marguerite Clark.

The unexpected has at length happened. There is a real comic opera in town. "Happyland" is its title. Reginald de Koven supplied the score for it and Frederic Ranken wrote the book. With the elongated De Wolf Hopper as Ecstaticus, one of those voluble rôles in which he delights, he frisks through its action with all the ebullient spirits of an over-grown school boy. Perhaps the critical might declare that at times he over-steps the limits of legitimate comedy, but few will take serious exception in view of the numerous and hearty laughs which he evokes. Ecstaticus is characteristic of some of those parts which Hopper played when the McCall Company was at the height of its reputation. That he is genuinely comic and convincingly funny as the King who finds that uninterrupted joy is apt to become monotonous goes without saying, and that he sings well, too, is another feature which will recommend this attraction to the attention of theatregoers. The company is a strong one musically, and the large chorus, in the matter of feminine pulchritude, will hold its own with any other organization of its kind on Broadway. The composer of "Robin Hood" long since established his reputation as a composer of refined and graceful music. These two adjectives apply with particular apposition to this, his last score. There is lots of melody—not too familiar—scored with dainty effectiveness and musicianly skill. Mr. Ranken's book is the best heard in these parts in some time. There is just enough story to carry consistently the comic incidents, while its freedom from Forty-second street slang and bar-room jest will particularly commend itself to the sane. As a production only unstinted praise is to be awarded. Ernest Albert's scenery is truly beautiful in coloring and execution and the semi-classical costumes round out a series of really exquisite artistic balance. William Wolff is a droll Sphinxus, the custodian of the royal secrets, and William Danforth as Altimus, King of Alturia, helps along the fun. Ada Deaves, in a conventional rôle, plays with vivacity, and the rôles of serious interest are well cared for by Joseph Phillips, John Dunsmuire, Estelle Wentworth and Bertha Shalek. An altogether fascinating figure is presented by Marguerite Clark as Sylvia, the King's daughter. She trips through the piece with the airy grace of a woodland nymph, and is a source of never failing joy the entire time she is on the stage.

Otto Sarony Co.

J. E. DODSON

Who is "made up" as Henrik Ibsen in the part of the old factor in "The Prodigal Son"

LYCEUM. "JUST OUT OF COLLEGE." Play in 3 acts by George Ade. Produced Sept. 27 with this cast:

Edward Swinger, Joseph Wheelock, Jr.; Septimus Pickering, Eugene Jepson; "Slivers" Mason, Charles Jackson; Prof. Bliss, George H. Trader; Ernest Bradford, George Irving; Rufus, Harry Frees; Caroline Pickering, Katharine Gilman; N. W. Jones, Mabel Amber; Genevieve Chizzle, Georgie Mendum; Leulla, Louise Sydmeth; Bernice, Blanche Stoddard; Aunt Julia, Mrs. E. A. Eberle.

All that George Ade requires is to master his art and to instantly cease to hold it in small esteem. His resources are great. Conventionality could never seize on him. His individuality could never be destroyed. He is absolutely safe from ever falling into the conventional class. He need never fail. He does fail occasionally because of his loose construction. His latest piece, "Just Out of College," has the consistency of a play and serves the purpose of entertainment. At times certain incidents have no relevancy, and the final impression is of the utter trivialty of the story. It unquestionably comes from the inadequacy of his art. How, where, in what particulars? You are asking too much; we are speaking of impressions, and they are enough. They are the sum of the bill of particulars you demand. Hoyt felt the shallowness of his early, but enormously successful plays, and he set to work to learn his art as an art. He was growing all the time. Had he lived and kept his faculties he would have done something worth the while. Ade, with an individuality and mentality of his own, is plainly Hoyt's successor. His latest play is much in the Hoyt manner, a manner that has never been approached heretofore. The play is made up largely of little scenes and incidents that are absolutely distinct in themselves. They do not grow out of the necessities of the action. They might have come to the mind of the author without any reference whatever to any particular story. That is all right. Technique does not require that all plays be written in exactly the same way. It is the material or need of the case that determines the method. Here is plenty of material, but would it not be better if the action of the play itself were better maintained? We have the waiting-room of a railway station. The girl at the news-stand—at which THE THEATRE MAGAZINE is prominently displayed—the porter calling out the departure of trains, the annoyances of the ticket-seller, are seized upon as of the first importance. The incidents are certainly amusing, but those golden moments of amusement that you have had you do not carry away with you. There is a lack of substance somewhere. The purpose, even in its fun, is not serious enough. Art has been made to serve temporary uses and not permanent ones. Some of the scenes, minutely worked out, every possible point being made, are capital, but they would have double value if the play itself were more compact. The humor would be twice as sincere and the laughter twice as abundant if all the details were made essential to the action. Some of the causes are not sufficient. Some of the improbabilities might be made into facts. Nothing here said is meant to disparage Mr. Ade. His humor and his faculties of keen observation are distinctly American. He is a welcome force in that he helps us to despise conventionality. Such work as he is doing tends to drive the thieves to cover. The story of "Just Out of College" is slight. A young man applies to the father of a girl for her hand. He confesses that he is not able to support her. The father finally gives him a check for twenty thousand dollars and tells him to prove himself a business man before presenting himself again. With this money he forms a partnership with a business woman and is finally bought out by the father himself, and gets the girl.

MADISON SQUARE. "THE MAN ON THE BOX." Comedy in 3 acts. Dramatized from Harold MacGrath's novel by Grace Livingston Furniss. Produced Oct. 3 with this cast:

Lieut. Robert Worburton, Henry E. Dixey; Charles Henderson, Sydney Booth; Colonel Annesley, Lee Baker; Count Karloff, John Westley; Colonel Frank Raleigh, James A. Bliss; Magistrate Watts, Fred W. Peters; Clerk of the Court, Duane Wagar; Officer O'Brien, Chester Beecroft; Cora, a maid, Lily Carthew; Elizabeth Annesley, Carlotta Nillson.

This piece, which once more presents Henry E. Dixey as a star, may be described as an amiable comedy. Parts of it is good farce; another part is less convincing melodrama. The juggling of these two diverging interests is fairly well accomplished, but the fact remains that, however expert Mr. Dixey is as an entertainer and imitator—the capacity for imitating emotion in even its most elementary state is so denied him, that one of the crucial moments of the action is practically lost through his shortcomings. As a farceur Mr. Dixey is inimitable. Few actors, on the American stage at least, can equal him in the mobility of his facial expression. He is always neat in the accomplishment of his comic effects. Graceful and débonnair, he perfectly represents the retired army officer, who, for a joke, becomes the driver of Miss Annesley's carriage, with results that lead to numerous farcical complications. The serious element arises from an attempt to rob the government of some of its military secrets. Whether the dramatization is better than the novel on which it is founded need not be considered; the piece makes an evening pass agreeably, which is something not to be said of numerous shows now on view. Walter N. Lawrence's company is carefully selected and does good justice to the author's exactions. Carlotta Nillson, hitherto associated with heavier work, enacts the sprightly heroine with much charm and grace. Sydney Booth is agreeable as Dixey's friend, and Chester Beecroft as one of the mounted police contributes a well-sustained sketch of distinct character.

Otto Sarony Co.

CHAUNCEY OLCOTT AND EDNA PHILIPPS IN "EDMUND BURKE"

Copyright, 1905, Falk
A NEW PORTRAIT OF MRS. LESLIE CARTER

GRAND OPERA HOUSE. "The Truth Tellers." Comedy by Martha Morton. Produced Oct. 17 with this cast:

Ernestine Mortimer, Maude Fealy; Sir Thomas Mortimer, Sidney Carlyle; Honor Mortimer, Cora Quinton; Crystal Mortimer, Leanor Powers; Georgie Mortimer, Little Toy; Tamus, the Piper, Alfred Hudson; Miss Mortimer, Louise Mackintosh; Lady Mary, Esther Lyon; Lady Camdentown, Blanche Moulton.

An orphaned family of five, ranging from a charming maiden of sixteen to a little tot of four, is reared in the uncompromising and artless telling of truth. Accustomed to the simplicities of life in the North of Scotland, the children are left as a legacy to a fashionable aunt in London, and, suddenly thrust among artificial people, make something of a stir. The sayings and doings of these juvenile worthies and the happenings that follow fast upon their arrival are set forth in a striking bit of fiction by John Strange Winter, whose quaint idea and characterizations have been dramatized with considerable skill by Martha Morton. In the play the grown people are not particularly agreeable or natural, but the five children are delightful stage creations and are acted with charming naturalness. The plot soon drops into melodrama, but that matters little, for it answers its only real purpose in holding together the scenes of the little folks. Tamus, the Piper, a bibulous Scotchman, the brave guardian of the children, loves them to that degree that he is their constant playmate and servitor, subject to their every whim and command. The play, as now acted and in its present form, falls somewhat short of the possibilites of the material; but the scenes carried by the children are refreshing in their novelty and in the force, sweetness and naturalness of the child-acting. Maude Fealy, whose qualities were such as to commend her to Henry Irving for the most ambitious parts, manifests unusual simplicity, genuineness and modesty, all the more notable because much has been said of her personal attractiveness. If the play were simplified in some parts of its mechanism it should gain permanency and large popularity.

Those who like their Shakespeare played à la Weber and Fields found plenty to amuse them in the Sothern-Marlowe performance of "The Taming of the Shrew." Acted in the tempo of roaring farce, it was certainly funny, and perhaps the performance, as a whole, proved satisfying enough to those who had never seen this famous comedy acted differently. But with the recollection fresh in the memory of Ada Rehan's admirable Shrew and Otis Skinner's superb Petruchio, one feels that the proceedings at the Knickerbocker Theatre were somewhat in the nature of a desecration. Undoubtedly, Shakespeare and those from whom he drew his plot, conceived it in the spirit of farce—this taming of a virago by the wit of an intelligent suitor—but in the centuries which have passed since the piece was written, time has so mellowed and rounded out its scenes that it may rank today virtually as high comedy, and must be played as such in order to bring out all its beauty and meaning. There is no harm in trying to do old things in a new way when the new way is a better way, but beware of sacrilege. The traditions of 300 years may be safely relied upon for a faithful, classic performance, and that is the only Shakespeare we want. Mr. Sothern's conception of Petruchio is entirely mistaken. He plays the lusty husband as a teasing schoolboy; not as a man who merely assumes his rage for a purpose. All the new farcical "business" introduced, such as having Katherine tread on his toes, pull his ears, throw chairs around, etc., is both unnecessary and ridiculous. In the din and racket of these unseemly antics the delicacy and beauty of the lines are entirely lost. The fooling with the priest with whom Petruchio dances in after the marriage, and the throwing of a cup of mead in the sexton's face, are violations of good taste. There is some authority for this horseplay in the text, but it was not intended to be acted. Gremio tells of it having happened at the church. Acting it makes the scene offensive, particularly to those for whom the cleric's robes have some significance. Petruchio also looked a fright in a ludicrous headdress. In a word, the part does not suit Mr. Sothern. Nor was the Katherine of Miss Marlowe more satisfactory. She presents a beautiful picture as Baptista's headstrong daughter, but she plays at being the shrew instead of being the shrew. One can plainly see her laughing in her sleeve at all the fuss and pother her petulant humor provokes. The change gradually worked in Katherine's nature by Petruchio's harsh treatment—which is the most beautiful part of the whole comedy; indeed its very essence—is not made apparent at all.

It is said that every seven years there is a new theatregoing public—the girl of thirteen becomes the young woman of twenty, and so on. Perhaps if Thomas Jefferson had waited these seven years, before presenting his characterization of "Rip Van Winkle" before metropolitan audiences, the popular verdict might have been different; so, too, the critical estimate of his performance. That of "Old Joe's" is too sweet, too hallowed in our memories to admit of a successor, simply because he is his father's son. Thomas Jefferson has been playing "Rip" in the "tall grass" four or five years; therefore, he is no novice in the part. Upon its merits his performance is good, bad and indifferent. In the earlier passages the new Rip shows a lack of humor and sentiment as compared to the old Rip. Under the rags of Irving's lovable vagabond stands out a more robust, virile personality than Joseph Jefferson ever possessed, and this dominates, detrimentally, of course, the embodiment of such a character as "Rip Van Winkle." There is too much studied effort, and there is none of that delightful abandonment of self that made Joseph Jefferson's Rip what it was—a thing to cherish and remember.

PRINCESS. "ZIRA." Drama in 3 acts by J. Hartley Manners and Henry Miller. Produced Sept. 21, with this cast:

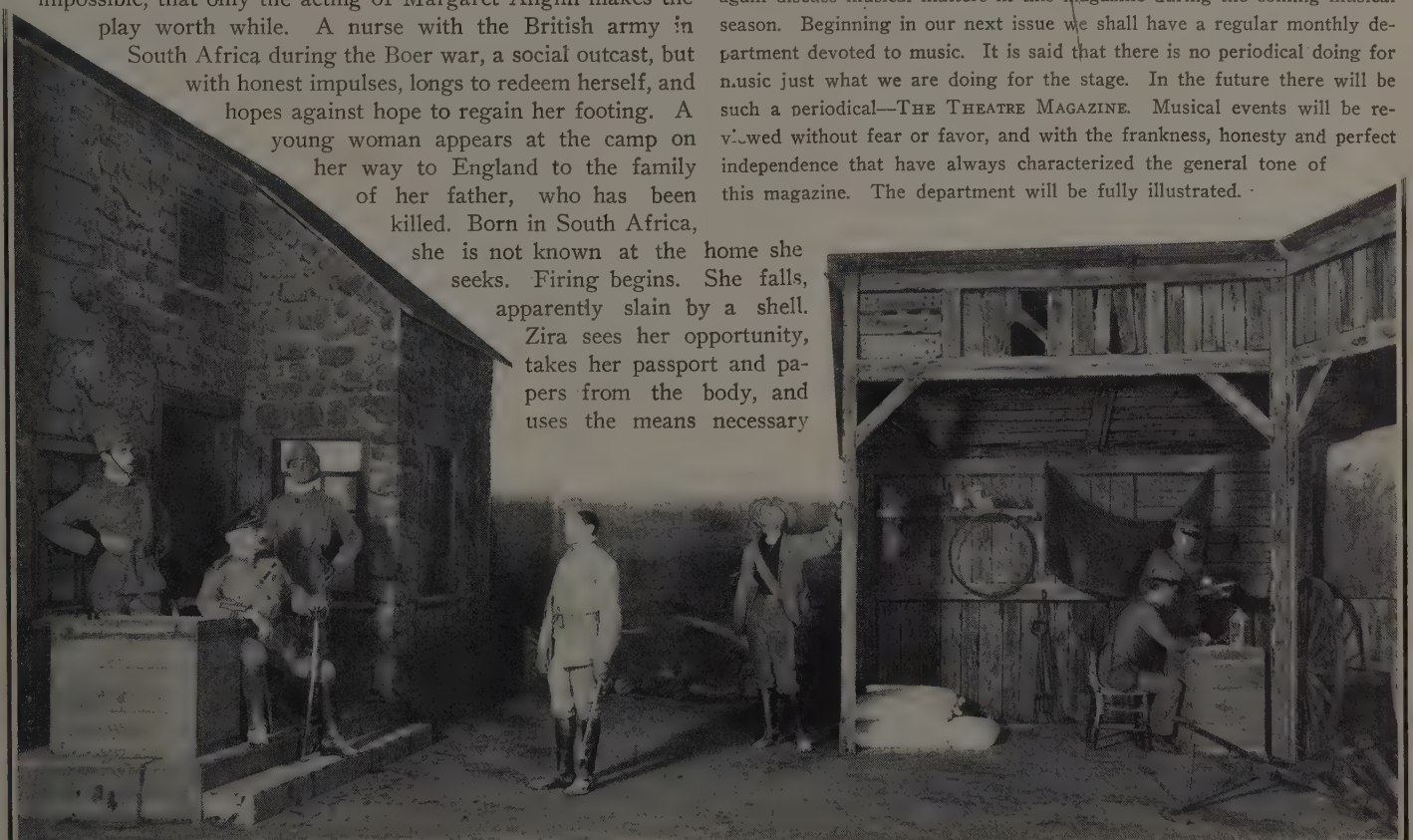
Rev. Gordon Clavering, Frank Worthing; Capt. Arnold Sylvester, Jameson-Lee Finney; Sir Fred. Knowles, F.R.C.S., Geo. S. Titheradge; Mark Trent, J. R. Crauford; Major-General Graham, Harrington Reynolds; Col. Daventry, Jack Standing; Capt. Garston, Harry Hyde; Capt. Leigh, Stanhope Wheatcroft; Surgeon Watson, Frank Willard; Ruth Wilding, Beverly Sitgreaves; Hester Trent, Margaret Anglin; Bishop of Wapping, Fred Thorne; Arthur Fielding, Bertram Harrison; Jacob Ross, Fred. Warren; Lady Constance Clavering, Mrs. Thos. Whiffen; Mary Garthorne, Gwendolyn Valentine.

A play of artifice and mere situation may soon become outworn. The novelty and sympathetic nature of a new situation may give a play vogue for a time in spite of all possible improbabilities. Thus, "The New Magdalen," when it first appeared, made a strong appeal. It was, moreover, a better play and had more reality about it than the adaptation or dramatization made by Messrs. Manners and Miller. The amount of work or character of work bestowed on the adaptation is of small consequence. This kind of tinkering is a form of graft among people of the stage from which no author, singly or jointly, can gain a reputation. It is vanity and emptiness, and we are inclined to discourage all such authorship. The work or trade of repairing and of applying invisible patches is honorable enough and useful, but we would be loath to put the golden trump of fame to our lips to sound the praise of the cobblers. It should not be used for the mere commercial purpose of advertising. Many old plays could be given new life by proper adaptation. Such adaptation is a legitimate process. "Zira," as a play, is on little or no better footing than "The New Magdalen." There may or may not be improvements, but they do not reach far enough. The work remains to be done. The happenings are so improbable, so impossible, that only the acting of Margaret Anglin makes the play worth while. A nurse with the British army in South Africa during the Boer war, a social outcast, but with honest impulses, longs to redeem herself, and hopes against hope to regain her footing. A young woman appears at the camp on her way to England to the family of her father, who has been killed. Born in South Africa, she is not known at the home she seeks. Firing begins. She falls, apparently slain by a shell. Zira sees her opportunity, takes her passport and papers from the body, and uses the means necessary to enable her to substitute herself for the woman supposed to be slain. Zira reaches England; her deception succeeds. She is established in a new life, gains the domestic affections, loves and is loved by the son of the house. The rightful claimant to all this comfort and happiness turns up, having recovered from her wound. Zira's unwillingness to yield in the struggle that follows and to be turned out into the street is essentially dramatic. This situation once procured, there is at least a chance for acting, an everlasting, indestructible chance. Chances for acting of this kind are always interesting in the execution. The acting may be overdone; it may range from very bad to very fine and very true acting; but there is no getting away from the acting. Imagine the differentiations in character, appearance, voice, everything in the different possible Ziras in real life. The present version of the play is woefully weak. So much greater the triumph of Miss Anglin. Perhaps she lacks simplicity in her methods, but she is worth seeing for her effectiveness and virtuosity. She uses the old symbols, but they carry. For example, it is a time-honored symbol to kiss the hem of the gown to express contrition and implore pardon. Possibly that is the correct thing to do in the given circumstances. Still, if it were omitted by the real Zira in real life, who might find some other means of expression, her sincerity would not suffer in the estimation of those concerned.

Otto Sarony Co.
MARGARET ANGLIN AS ZIRA

NOTICE

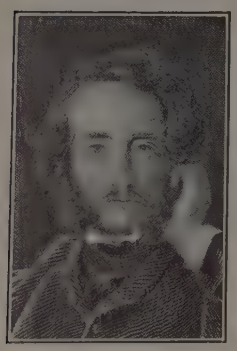
In response to the repeated requests of innumerable readers we shall again discuss musical matters in this magazine during the coming musical season. Beginning in our next issue we shall have a regular monthly department devoted to music. It is said that there is no periodical doing for music just what we are doing for the stage. In the future there will be such a periodical—THE THEATRE MAGAZINE. Musical events will be reviewed without fear or favor, and with the frankness, honesty and perfect independence that have always characterized the general tone of this magazine. The department will be fully illustrated.



Harrington Reynolds Jameson-Lee Finney
SCENE IN "ZIRA" IN WHICH MISS ANGLIN HAS SCORED A SUCCESS AT THE PRINCESS THEATRE

Stage History of Famous Plays

*No. 3. THE LADY OF LYONS



Bulwer Lytton

THERE has perhaps never been a play more adversely criticised than Bulwer's "The Lady of Lyons," yet we always turn to it with a certain sentimental satisfaction. However much we may condemn its sudden shifts from the sublime to the ridiculous, its transitions from common speech to the heights of blank verse, its artificialities of motive and action,—there is no play that is more lavish with its situations. Actors turn to it for opportunities, and the theatregoer, despite the fact that he lives in an era of Ibsenism, goes back to it, with the well-worn excuse that "all the world loves a lover."

It was written in 1838. That was the period when the English drama was in a transition state. The theatre was about to go through the era of Robertson, Taylor, Douglas Jerrold, and H. J. Byron. The year that saw the completion of "The Lady of Lyons," also produced Victor Hugo's "Ruy Blas." There was, indeed, much in the method of the English nobleman to show his indebtedness to the French poet. It was the romantic period of blank verse sentiment, which graded gradually into the hysterical discussion of "Caste." The drama was looked on as in a bad state, and in the Parliamentary commission appointed in 1832 to examine the status and liberties of the theatre, Bulwer Lytton acted as a member.

This was the period when Macready, with his inherent refinement and literary taste, called literary men to the rescue of the stage. He had written in his diary, on February 16, 1836: "Browning said that I had bit him by my performance of Othello, and I told him I hoped I should make the blood come. It would, indeed, be some recompense for the miseries, the humiliations, the heart-sickening disgusts which I have endured in my profession, if, by its exercise, I had awakened a spirit of poetry whose influence would elevate, ennoble, and adorn our depraved drama. May it be!" And the appeal had resulted in "Stafford" (1837), "A Blot in the 'Scutcheon" (1843), and "Colombe's Birthday" (1844), a curious blend of unactable drama and beautiful poetry.

Failure never put a stop to Macready's experimenting, and, curiously enough, "The Lady of Lyons" rose from the ruins of a sad fiasco. Bulwer's first drama, "The Duchess de la Vallière" (1837), was a disappointment, and the author evolved in two weeks' time the play that has persistently held the stage through changing years. Doubtless the cold reception given to the first dramatic attempt prompted both Lytton and Macready to keep the authorship of the second a secret, though others have hinted that this was but a subterfuge to draw the public.

The play was produced at Covent Garden on the evening of February 15, 1838, and Macready, in his journal, states that the audience greeted its progress vociferously. The next morning the London *Times* set itself firmly against the sentiment of the piece. On February 24, Bulwer's name was attached to the program, and immediately a cry was raised against its republican sentiments and against the political dramatist. For some time after that date it was given three nights every week.

When the play was printed, Bulwer, in a prefatory note, stated his two-fold object in writing it. "In the first place," he said, "sympathizing with the enterprise of Macready, as manager of Covent Garden, and believing that many of the higher interests of the drama were involved in the success or failure of an enterprise equally hazardous and disinterested, I felt, if I may so presume to express myself, something of the Brotherhood of Art; and it was only for Mr. Macready to think it possible that I might serve him in order to induce me to make the attempt. Secondly, in that attempt I was mainly anxious to see whether or not, after the comparative failure on the stage of 'The Duchess de la Vallière,' certain critics had truly declared that it was not in my power to attain the art of dramatic construction and theatrical effect."

At first Macready referred to his new drama as "The Adventurer"; afterwards the title was changed to "The Lady of Lyons," with a sub-title, "Love and Pride," which are the keynotes to the whole piece.

With two such consummate artists as Macready and Miss Helen Faucit, the play on its opening night was pronounced to be earnestly acted. The part of Claude Melnotte was perhaps too slim for the actor's very mature powers, but in Pauline, Miss Faucit struck a high note—so high, indeed, that Londoners held her up ever afterwards as the standard. Mrs. Mowatt made her English début in "The Lady of Lyons," with E. L. Davenport as support, and the papers devoted long space to the comparison of her conception with that of the first Pauline. It will be recollected that Mrs. Mowatt's New York appearance, on June 13, 1845, had been in the same rôle. As for Miss Faucit, she was a romantic type, graceful in bearing, and with eyes of a "beaming softness"; her features were full of expression and changing sensitiveness. Great as she was as Rosalind, this new part was one equally as well suited to her acting.

As a play, "The Lady of Lyons" was not original; the main idea was obtained from a book of travels by Helen Maria Williams, who therein related "The History of Perourou, or The Bellows Mender." Bulwer took wide liberties with the suggestion, and brought in motives that are justly open to criticism. Melnotte's deception, his rapid rise to position in the army, the sudden change of feeling in Pauline—these are points we accept without examining too closely, rightly fearing that they would not hold. Bulwer always met criticism by saying the play was laid in a revolutionary period, when it was not surprising for persons to act inconsistently. Edgar Allan Poe declared "The Lady of Lyons" almost perfect, save in the one respect where Pauline is willing to marry another without assuring herself of the fate of her husband.

Edwin Forrest was the original Claude Melnotte in America; he appeared at the New York Park Theatre on May 14, 1838, with Mrs. Richardson as Pauline. Francis Wemyss, however, states: "On the 18th of May, 1838, Bulwer's play, 'The Lady of Lyons,' was acted for the first time in the United States at Pittsburgh, Pa., for my benefit. Mrs. Shaw was Pauline. Then it was a failure, for on a subsequent representation the proceeds of the house were only $126."

That same year Charlotte Cushman, whose face was well adapted to masculine rôles, and whose Romeo and Cardinal Wolsey always elicited warm commendation, attempted the part of Claude, with pronounced success. She had appeared with Forrest, playing the Widow Melnotte, and later she acted Pauline, but it was as the gardener's ardent son that she met favor; in fact, throughout 1850 she drew crowded houses at the old Broadway.

During the famous quarrel between Macready and Forrest,

*For the first article in this series, see THE THEATRE MAGAZINE for April, 1905.

G. Bernard Shaw's Latest Play, "John Bull's Other Island"

Thos. Broadbert (Dodson Mitchell) Nora Reilly (Chrystal Herne)
Broadbent: "Will you be my wife, Miss Reilly?"

Larry Doyle (Mr. Daly) Nora Reilly (Chrystal Herne)
Nora: "It's lonely waiting eighteen years!"

Photos by Hall
Thos Broadbent (Dodson Mitchell) Larry Doyle (Arnold Daly) Barney Doron (Joseph Sparks) Father Dempsey (Mark Price) Matt Haffigan (John Findley) Cornelius Doyle (Charles Crosby)

Larry: "I would have Ireland compete with Rome herself for the chair of St. Peter."

the latter went to England, and showed a desire to present both "The Lady of Lyons" and "Richelieu." Here was an opportunity where Macready could easily obtain the upper hand, for he was on intimate terms with Bulwer. Forrest wrote the playwright, asking permission to use the dramas; his letters remained unanswered for many days, and then the proposition was so rigorously put by Bulwer as not only to show that Macready had framed it, but as to make it impossible for Forrest to accept. About this time Kean is another famous actor who appeared as Melnotte.

The faith of Charles Dickens in "The Lady of Lyons" never once wavered; his correspondence with Bulwer and Fechter shows his admiration. On June 24, 1862, he wrote Lytton regarding a proposed operatic setting for the play:

"Pauline, tottering about in front of the float, invoking the orchestra with a limp pocket-handkerchief, is a notion that makes goose-flesh of my back. Also a yelping tenor going away to the wars in a scena half-an-hour is painful to contemplate. Damas, too, as a bass, with a grizzled bald head, blatantly bellowing about:

'Years long ago
When the sound of the drum
First made his blood glow
With a rum-ti-tum-tum,'

rather sticks in my throat."

Some years after, around 1867, Dickens was enthusiastic over Fechter's acting of Melnotte; he spoke particularly of the actor's brightness, intelligence, picturesqueness; of his remarkable delicacy in the scene where Melnotte's mother tells Pauline of the deception. The Pauline Fechter had when he was playing in America during 1870 was Carlotta Leclercq.

That Dickens was thoroughly in accord with the pompous dialogue of the love scenes is emphasized in his objections, stated in a letter to Fechter, to any changes in the text; the actor had made some judicious incisions and had softened the bombast, by leaving out, for example, the parts italicized in the following [Act III]:

"Then did I seek to rise
Out of *the prison of* my mean estate;
And with such jewels as the exploring mind
Brings from the caves of Knowledge, buy my ransom
From those twin jailers of the daring heart—
Low birth and non-fortune. Thy bright image, etc."

As for material changes, however, it will be noted that in the book, Pauline is discovered on the stage at the beginning of the first scene. This is always so altered that the actress may have an effective entrance.

Adelaide Neilson excelled as Pauline. The richness, the sweetness of her voice never failed to evoke the poetic vocabulary of the critic. Wrote one: "Her mouth was more beautiful in expression than in outline; and this is true of all her features, with the exception of her eyes, which were large and lustrous. Her head was small and shapely, and her ruddy brown hair well suited the pale olive-tinted complexion."

Mary Anderson, some time before she went on the stage, played a scene from "The Lady of Lyons" for her family; she had been inspired by the acting of Edwin Booth. In the rôle of Melnotte, Booth did not excel; in fact, he was something more than a romantic actor; which does not mean that there have not been those, born to romance, whose genius has illumined the part, such men for instance, as Davenport, J. W. Wallack, Jr., and Lester Wallack; to, too, Wilson Barrett, James O.Neil, Kyle Bellew and Sothern.

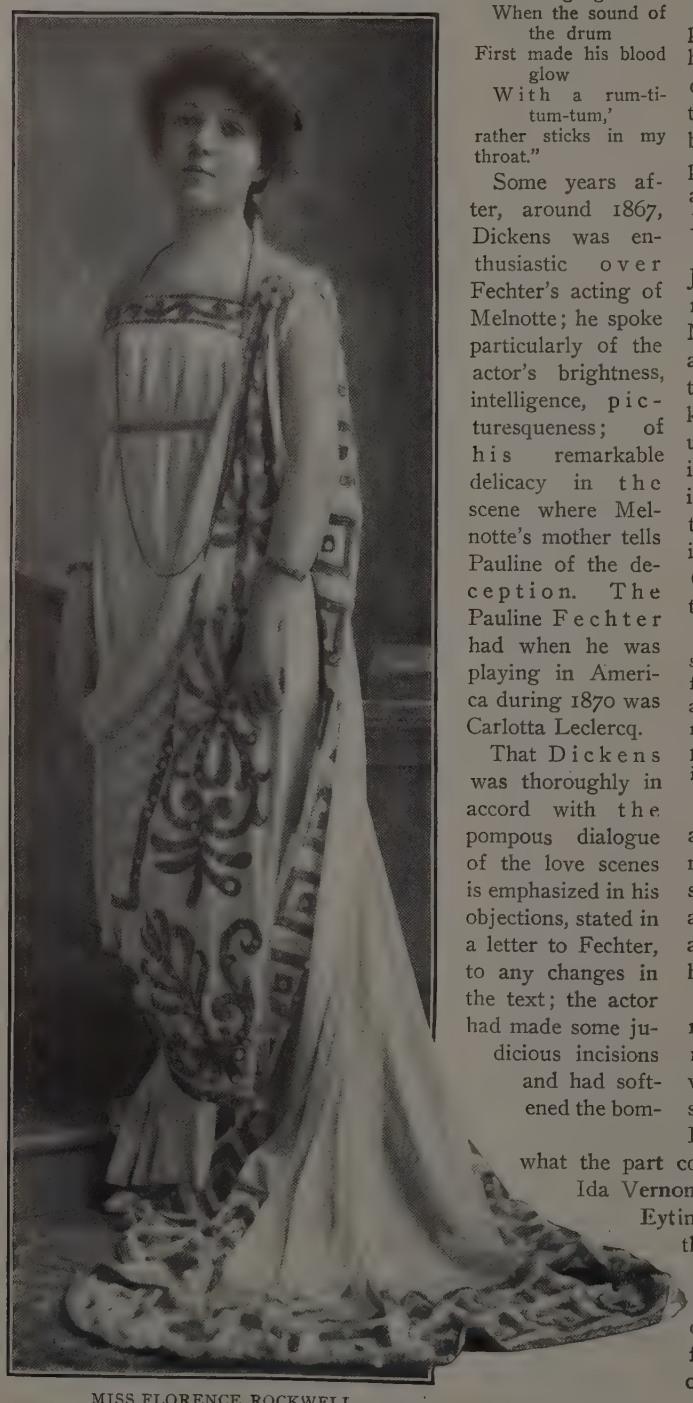
In 1853, Laura Keene appeared in "The Lady of Lyons" with John Lester. She was a famous Pauline, and as for Lester, his romantic figure set hearts aflame with the fervor of his Claude. Mrs. M. E. W. Sherwood right humorously describes his appearance in New York around 1875. "Young ladies wore the tricolor in their bonnets, hid his picture in their choicest caskets. . . . Lovers had to go to Wallack's Theatre to study up." When Henry Irving played Melnotte in 1879, he failed to inspire, though the play, with its careful mountings, drew with its customary promptness. His handicap was in tone and gesture, where he was more virile than dreamy, more passionate than ideal. When Ellen Terry appeared as Pauline in 1875, to the weak Claude of Charles Coghlan, she failed to reach the note of *Pride* that so fills the part. Joseph Knight, the English critic, wrote:

"Physical advantages are, of course, an all-important portion of the stock-in-trade of an actress. The long, tender lines of a singularly graceful figure add wonderful picturesqueness to the illustrations Miss Terry affords. Her presentation of Pauline comprised a series of pictures each more graceful than the preceding, and all too good for the lackadaisical play in which she appeared. They would have been perfectly in place as illustrations to some Border ballad or legend of the 'Round Table.'"

It is natural that all players ambitious of stardom, should desire a season of "The Lady of Lyons." It is a good play to begin in; not only have actors made their débuts in it, but at least one critic started his career by going to see it played by James Anderson and Miss Vandenhoff. Clement Scott describes his terror when a mere boy over the picture of a lady-tamer among the lions and his surprise when he saw the real "Lady of Lyons."

No drama has played greater havoc with our feelings. Macready speaks of receiving violet-tinted notes from Melnotte admirers; if such was the result produced by a man, who in 1838 was approaching the middle years of life, every young actor, handsome, lithe and dreamy, may be sure of some success in the rôle. Pauline has been played by artists whose power went far beyond what the part contained. There were Fanny Wallack, Julia Dean, Mme. Ponisi, Ida Vernon, Jane Coombs, and Mrs. Farren; Fanny Davenport, Rose Eytinge, Julia Marlowe, and Mrs. Potter—to mention a few. With them all, a question of intensity rather than conception, made them interesting. "The Lady of Lyons" may not be a great play, but by its tradition alone, it is a famous one, for it has drawn to it a brilliant list of players, and these have, by their efforts, somehow softened the inconsistencies and taken advantage of what alone has kept it alive—its *actable* qualities.

MONTROSE J. MOSES.



MISS FLORENCE ROCKWELL
Leading woman with Richard Mansfield this season

Hall Lew Fields as David Warfield Harry Fisher as Marie Bates Julius Steger

BURLESQUE OF "THE MUSIC MASTER" AT LEW FIELDS' THEATRE

The Two D'Annunzios—Gabriele and Antonio

BRIELE D'ANNUNZIO

IT will be news to many when they learn that the famous Italian poet, Gabriele D'Annunzio, author of "The Triumph of Death," "La Gioconda," etc., has a brother and cousin living in New York City. Some eight years ago Alberto D'Annunzio, the cousin, came to this country with his brother-in-law, Dr. Perugini, and established himself in business. He now has a prosperous drug store on Ninth Avenue and 45th Street. The brother, Antonio D'Annunzio, is four or five years younger than the author. There were five children in this branch of the family, the three sisters are now all married, and living at no great distance from their native town of Pescara, where their widowed mother still lives. Pescara is in the province of Abruzzi, Italy, which region Gabriele D'Annunzio has done much to make known through his works, notably, "Stories of Pescara," and his later tragedies. Antonio early showed marked talent for music, and wished to make it his profession, but in this he encountered serious opposition from his father. Gabriele had already left home and embarked upon a literary career, and the father wished his only other son to remain at home, look after the landed property belonging to the family, and thus give the father more leisure. However, Antonio finally carried his point, and after completing his musical studies in Italy, returned to Pescara to begin his musical career as bandmaster in his native town.

"Not an ideal occupation!" remarked Signor D'Annunzio, with a smile, when a representative of the THEATRE MAGAZINE talked with him the other day. "The conductor of a small orchestra, that is quite different, but of a country band! You remember Verdi called a bandmaster a *virtuoso canaglia* (literally a rabble virtuoso). However, there were good bands not too far from Pescara, and I was anxious to have mine compare favorably with them, so as there were no players of certain instruments to be had in our town, I imported them from elsewhere, paying them their salaries out of my own pocket. You can imagine that it was not a profitable enterprise. It was after I had given it up that my thoughts turned to America. I wanted to make a name for myself as a composer of music, believed that I could do so in America, and here I am! My uncle had joined his son here, so we were quite a little family group in ourselves."

Antonio D'Annunzio has written a number of love songs and romances, two of which will shortly be issued by a New York firm of music publishers, and an operetta which has been highly praised by those who have had an opportunity of hearing it, including a prominent manager who secured an option on it. But like almost all composers, Signor D'Annunzio has had his troubles with librettists, added to the difficulties any foreigner not speaking English would encounter, not only in judging the merits of a libretto, but also its adaptability to our public. The first libretto was pronounced impossible by the manager, while both he and his musical director were enthusiastic over the music. After much delay, Signor D'Annunzio himself wrote a synopsis for a new libretto, which a friend translated into English, and this proved so satisfactory that the libretto will be written from it. The title is "The Queen of Gleamland," and it may be given a Broadway production this season.

"It would be interesting if you and your brother could collaborate on an opera," suggested the present writer.

"That would be impossible," laughed the composer. "I have no gift for serious, dramatic music, for grand opera, and my brother has no taste for comedy."

Antonio D'Annunzio seems absolutely free from the many peculiarities for which his brother is noted but their resemblance in appearance is marked.

"My brother was always a sad scamp as a

ANTONIO D'ANNUNZIO

Brother of the famous Italian poet and now a resident of New York City

boy," he said. "Although I saw little of him after he went away to boarding school at twelve years old. He always could make me do exactly what he wished, for he had great strength of will."

To this strength of will is united extraordinary energy, and a special talent for keeping himself constantly in the public eye, which, had his younger brother possessed to any similar degree, would have long since made his name familiar to all New York.

There is probably no more talked of man in Italy today than Gabriele D'Annunzio. No press agent could accomplish better for him what he does himself. His admirers excuse his peculiarities on the ground of genius; those who do not like him, and their number is not small in Italy, laugh or sneer.

Italians will assure one that the works of this, Italy's greatest modern writer, are difficult to read even for his own countrymen. He uses words and expressions of a period with which Dante is almost modern in comparison, he does not hesitate to Italianize Greek words and introduce them into his text. Many decry the tone of his writings, but none can fail to admire the beauty of rhythm, the charm of his language. His most enthusiastic admirers will sometimes admit that they look upon the present stage of his writing as transitory, that in the near future he will shake off the mannerisms and objectionable peculiarities of his style, and produce a great work which will silence his detractors and establish his fame at a far higher level than it has yet attained. His plays are not successful on the stage, even in his own country. Eleanora Duse, at one time the idol of Italy, has undoubtedly lost ground in the eyes of her countrymen owing to her connection with D'Annunzio, and Italian audiences liked her as little in his plays as did the New York public on her last visit here.

Many years ago D'Annunzio married a Neapolitan titled lady, and he has three sons, but the marriage was not a happy one, and the couple have been separated for a long time, divorce being impossible in Italy. One never hears anything of his wife, and the three sons have been under their father's care.

Franchetti, the Venetian composer, himself an eccentric, is busy setting to music D'Annunzio's tragedy "La Figlia di Jorio" (The Daughter of Jorio), which will be produced in Milan at La Scala next season, and he and the author met several times a week during the summer for consultation, Franchetti appearing unexpectedly in his automobile from any one of his numerous residences. His most intimate friends seldom know the composer's exact whereabouts. It is interesting to see the two dining together; the musician with his more than hearty appetite, thoroughly enjoying his meal, the author seated in a high carved chair like an old church stall, playing with the smallest quantity of food, hardly eating more than the proverbial bird.

Otto Sarony Co.

GRACE GEORGE AS KITTY IN "THE MARRIAGE OF WILLIAM ASHE"

D'Annunzio is at present making a collection of extracts of his various works, which any young girl may be allowed to read. The extracts are shortly to be published in book form. He is also busy with a new tragedy of most modern theme, and is the director of a new magazine shortly to be published twice a month in Milan, under the title of "Il Risorgimento" (The Renaissance). D'Annunzio has entered upon this undertaking with all the enthusiasm and ardor of his nature, and hopes that it will appeal not only to intellectual, aesthetic circles, but to the great mass of people who love art and culture.

While the exhibition of antique Abruzzese art attracted strangers to Chieti this summer, a series of performances of D'Annunzio's best known dramas was arranged, including his latest "La Fiaccola sotto il Moggio," which was received there with enthusiasm, and, in fact, in the smaller cities this gruesome tragedy has been much more favorably received than in Milan, where the people would have none of it.

D'Annunzio was not formerly regarded with especial favor in his native Abruzzi, but of late, since his writings have attracted attention to this region, which is less well-known than the most of Italy, the inhabitants have become proud of him.

Like most geniuses D'Annunzio has his fads, and his chief hobby at present is collecting — trousers. Many and various pairs does he possess, of every style, cut and color.

This year he took a villa for the summer at Settignano, near Florence, turning his back upon the Marina di Pisa, because the particular villa which he wished had already been rented for the summer, and none other would suit him. Interviewed recently, he spoke thus of his eldest son, Gabriele, who made his début as an actor in the author's

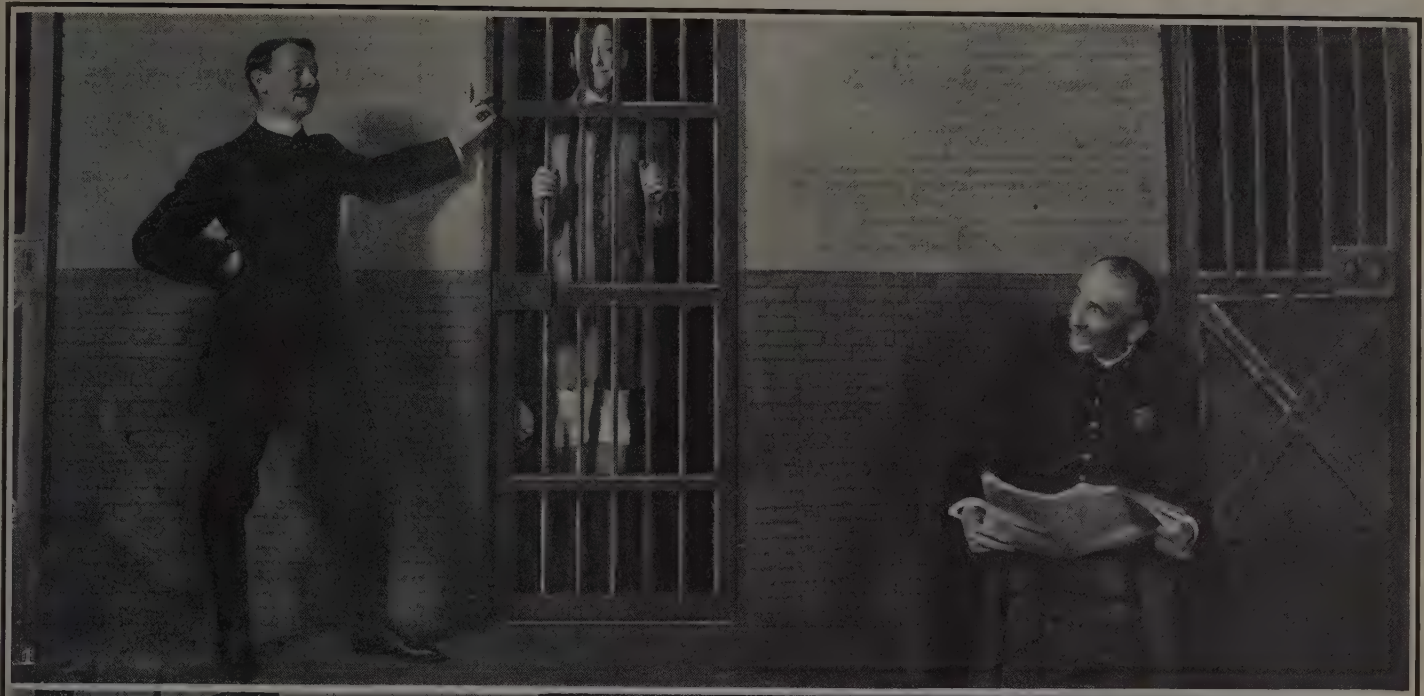
Varietas, Milan

BEFORE

The proud author is assured that his operetta will be a great success

AFTER

His friends change their minds after the first performance



latest tragedy, and afterwards acted in other pieces.

"It certainly does not please me to see Gabrielino on the stage. I regret it. I did all in my power to prevent him from becoming an actor. He did not wish to listen to me. He was a brilliant scholar. He has been well grounded in the classics. His culture and capacity allowed him to look forward to an enviable career in a liberal profession, but here he has become an actor, quite contrary to my wishes. But my paternal interference has been confined to mere criticism and reproof. I should not undertake to oppose my son's wishes by any action; I despise restricting children's wills. The old patriarchal goverment which made the Roman laws that Christianity perpetuates, is a barbarous despotism, an abominable tyranny. The beings created by us are not slaves, and we should not exercise coercive rights over them. I think a father should be the friend of his children; from this you can judge what an anarchist I am.

"I deplore Gabrielino's resolution. I think he was wrong to act thus, but what will you? He has the divine spark, loves everything connected with his profession, the uncertain wandering life, the coarse promiscuity, the poverty of obscure theatres, dirty as stables—all this attracts him. My two other sons are more sensible."

ELISE LATHROP.

Scenes in "The Man On the Box" Successfully Produced at the Madison Square Theatre

1. Lieut. Worburton (Henry Dixey) is mistaken for a coachman and locked up for disorderly conduct. 2. Examination by the magistrate in presence of the complainant (Carlotta Nillson). 3. The new butler gets sentimental. 4. Carlotta Nillson

The Ambition of Miss Edna May

(CHATS WITH PLAYERS No. 44)

"MY ambition is to have a home and husband and children," said Edna May.

"That is not very difficult—at least—it shouldn't be difficult for you to achieve," returned the interviewer.

Miss May breathed a tiny sigh. She was in a pensive mood and wore a girlish gown of pale blue muslin with entre-deux of white lace. Her neck and forearms were becomingly bare.

"Ah, well, perhaps not," she said, "but I made one mistake and after that one dreads making another. It makes cowards of us all, you know. But I am extremely domestic. I love children. Last Saturday, September 2, was my birthday. I was twenty-seven. My mother said, 'When I was your age I had four children.' I said, 'Well, you were more fortunate than I.' It is fortunate to be young when your children are grown up, and be able to enjoy what they do. You have met my mother. You see how young she is."

A handsome, rosy matron in the early forties had met me at the door of the Gregorian apartment, had smiled as Edna May smiles, and had welcomed me with a genuine air of hospitality. Edna May spoke truly. It would seem that it is good fortune to be young while your children are grown up, and be able to enjoy what they do.

"My friends, especially my London friends, all love her. They are her friends as much as mine. I have always had her and my sisters, Jane and Marguerite, with me since I went to London. I took a house there as soon as I went over and they have always been with me. My father and brother remained in Syracuse. Men are able to get along alone, but women are not. Father came over twice a year all the while I was in London. I do not know how I could have gotten on without that home. I should have been miserable without it."

"You think that the home atmosphere is helpful to a girl on the stage?"

"I don't see how she can get along without it. When things go wrong the family is there to comfort, encourage and bid her go on. When she is tempted they are there to strengthen her to resist temptation. And with them she cannot be lonely. I am never alone. If I were I would be depressed. I cannot stand it."

Photo Lallie Charles, London

EDNA MAY IN "THE SCHOOL GIRL"

A young girl who over-topped Edna May by a head and shoulders, and broad and muscular shoulders they were, entered the little green drawing-room and was introduced.

"My little sister Marguerite," said the star of "The Catch of the Season." "Just look at her. And she is only fifteen."

Looking, one saw the Edna May contour of face, the deep blue Edna May eyes, the Edna May smile and the Edna May figure on an ampler scale. By the law of association one asked Miss May whether she proposed to make of Miss Marguerite an actress.

The larger edition of herself retorted saucily, looking at her sister, "Going to make an actress of herself first, aren't you, sis?"

The star pretended to be shocked. The star's big little sister stooped and kissed her. The star looked at her proudly, as though she were a big and somewhat unmanageable doll.

"She has been going to a convent in London. I have had her there with me for eight years, ever since she was seven. This winter she will go to a private school in New York. Then I want her to go to school again to a convent in the South of France until she is twenty. I am anxious that she shall have the best education possible under the cir-

Scenes in "The Walls of Jericho" at the Savoy Theatre

ACT I. The smart set of London society indulging in its highly dignified pastime—the cake-walk

Mary Mannering James K. Hackett

ACT I. Mrs. Frobisher taunts her husband for being too serious and having no taste for society's antics

Mr. Hackett Miss Mannering

ACT III. Mr. Frobisher asserts his manhood, and announces his determination to sell everything and return to Australia

cumstances, and then, if we think she has talent for the stage, I should like to see her go into the profession. It is the best vocation I know for the women who have a talent for it."

Miss Marguerite bent her tall head and reflected.

"I would rather go on the stage than be a stenographer, or a teacher or a saleswoman. I don't see how anyone could want to be a saleswoman who——"

"Who could go on the stage," laughed Miss May, and the little big sister walked out of the room with a marked athletic stride.

Visions of home and husband and children provoke inquiries about the ideal man in individual cases.

"Yes, I have an ideal man in my mind," said Miss May with a little laugh, "but I can't say that I have ever met him. He must be not less than forty. Younger than that they are——" Those men younger than forty will never know what Miss May was going to say about them for she didn't say it. Discreetly, she changed the phraseology.

"Those of forty or more, if they are clever, are very interesting."

"Might he, perhaps, be fifty?"

Miss May dubiously shook her head.

"And sixty would be quite out of the question?"

"O yes, quite. I think forty-five is a nice age, don't you?"

Photo Marceau

RICHARD MANSFIELD
Who will be seen shortly as Don Carlos

"He must be a man of brains and," she knit her brow thoughtfully, "he must never give up to me. He must kindly and firmly have his own way. A woman doesn't care much for a man who does everything she wants him to."

Miss May admired Englishmen, with or without titles. And Americans, too. It was not a question of nations, but of individuals, in her opinion.

From charm in men we passed to charm in women, to that nearly indefinable quality that makes for success and friends, and is a lure to love.

"It is a wonderful thing, isn't it?" said Miss May. "It is so much more than beauty. I had much rather have charm without beauty than beauty without charm. Don't you think so? Charm is—well, that's difficult. Isn't it sympathy? I don't remember knowing anyone who had charm who was without sympathy. And charming persons all have temperament. For instance, what woman was ever more charming than Mme. Réjane? Yet she isn't beautiful, is she?"

All the while the interviewer was trying to analyze the undeniable charm of Edna May. In the glare of the autumn afternoon sunshine, in the conventional green drawing-room of the hotel suite, she was not as radiantly beautiful as in the swirl of chiffons and the blaze of diamonds, with the calcium throwing her into relief against thousand dollar stage sets. Her features are long, her face pale, her chin too pointed. In other than an Edna May face one might say that by all the laws of physiognomy this chin pointed to shrewishness. But the softly womanish eyes denied this. The sensitive mouth repudiated it. She was pretty in that most trying of lights. She was dainty, exquisitely so. She was not the madonna of the stained glass window, nor yet a saint done in sugar. She was charming. By charming I mean that her personality exuded the sympathy with all things, all persons, which she had defined as an essential of charm. It spoke in her eyes, that at close range have none of the "baby stare" by which some of the critics have been harassed from the stage. Her eyes are softly blue, with curiously wide pupils, but their individuality is not in their color, and if I ever looked into the eyes of a woman who had tasted deeply of the mingled sweets and aloes of life, eyes that have looked upon all the phases of life and sorrowed at some of them, they were the eyes of Edna May. Hers are the eyes of a woman who understands. Temperament? I have known some women who had more, many women who had less. And having reached this conclusion the writer was aware that Miss May had taken the reins of the interview between her pretty teeth and was going at admirable speed. She had been asked about those things that make for growth in an actress's life, asked as delicately as might be about the steps in her own evolution, from that beginning which a former manager had minimized by saying that any girl who was not a fright could duplicate Edna May's success in "The Belle of New York," that twenty girls had played the part and all had "made equally good."

Miss May was saying: "I think perhaps the greatest influence in an actress's growth in her art is association with clever persons, especially literary persons. Here I did not have that. But on the other side it was delightfully different. There I knew Mr. and Mrs. Barrie, visited them at their home. I knew Mr. and Mrs. Hawkins (Anthony Hope). She was a friend of mine. In the society of such persons one could not but learn. They stimulate thought and ambition. Theirs is the atmosphere of growth."

While she talked Miss May unobtrusively raised her hand and straightened a picture. She smiled.

"I told you that I am domestic," she said. "You see that there are at least fifty photographs in this room. When we were

settling here and I was rehearsing until six every day, the maid said, 'I will hang the pictures to-day,' but I said 'No, thank you. I intend to hang them myself.' And hang them I did, that very evening after six. I was tired when I left the theatre, but hanging the pictures seemed to rest me. I like my part in 'The Catch of the Season,'" she said with a happy smile. "More than anything, perhaps, because it tells a story. It tells the story of Cinderella, you know, and everyone, I think, likes the Cinderella story. It gives me a chance to act as well as to sing.

"It was true that I had not intended to appear again in musical comedy. I was disappointed and discouraged by my reception in this country in 'The Girl From Up There.' It was a bad play and I was bad in it. The critics said so, without reservation, and the truth hurt. I did not want to come back.

"'They like me in London. Let me stay,' I pleaded with Mr. Frohman. 'I don't want to go to America. Let me stay where people like me.'

"'We have to do these things sometimes,' Mr. Frohman said.

"So I came back, but it was with many misgivings. I was to play 'The School Girl,' and I didn't like the piece. To my surprise, Americans liked the piece, and the critics were good enough to like me in it. Then this season, although Mr. Barrie had written a charming little play for me, Mr. Frohman wanted to bring 'The Catch of the Season' over, and me with it, and I came, but it is my last season in musical comedy, I assure you.

"Mr. Frohman has taken the Vaudeville Theatre in London for me for five years, and I am to appear in comedies in Marie Tempest and Réjane kind of parts."

Miss May talked of certain errors that had appeared with exasperating repetition in print, although she seemed, in her smiling poise of the moment, quite incapable of exasperation at anything. "For instance," she said, "I never was in the chorus. That really doesn't matter, but I would like to tell you the truth about it. When I was seventeen I had come from Syracuse to study music. While I was studying at the National Conservatory here I married Mr. Fred Titus. I left the conservatory after studying for six months, and joined Oscar Hammerstein's 'Santa Maria' company. I sang in a trio with Miss Camille D'Arville and another singer. The play, you may remember, was a failure. After six weeks it closed. I then joined 'A Contented Woman' company, in which Charles Hoyt was starring his wife, Caroline Miskel. I played one of her two daughters. After that Mr. Titus took me to see George W. Lederer, and he engaged me for 'The Belle of New York.' For several weeks they rehearsed me for the part of the 'Belle.' So that I was never in the chorus, although that really doesn't matter."

She spoke of the critics. "I wish they didn't write as though I were foolish," she sighed.

"Do they?"

"Well, 'ignorant,' or something like that."

"Perhaps they mean young and comparatively inexperienced."

"Perhaps so," she assented, "but I wish they wouldn't. I have worked and studied hard. I am always studying. Why, think of it! When I went to London with 'The Belle of New York' I was only eighteen. I celebrated my nineteenth birthday while I was playing in London. One should not expect too much from a girl of eighteen. And I have tried. What more than that has anyone done? Then, too, isn't it rather a joke on my friends, the critics, that they talk so much of my baby face and my baby ways when that is all acting? Every rôle I have played here has required baby face and baby manners. It is rather a compliment to my acting, don't you think?"

ADA PATTERSON.

Byron May Blayney Mary Mannering

THE BRIDGE-WHIST SCENE IN "THE WALLS OF JERICHO"

COURTNEY-THOMAS
This young American singer is a native of St. Louis, Missouri. She made her début at the Opèra Comique, Paris, in the rôle of Juliet with great success

GERALDINE FARRAR AS MARGUERITE
Boston girl who has had sensational success in Berlin, and engaged by Mr. Conried for the Metropolitan Opera House

MARY GARDEN
Who has made a triumph in Paris in Charpentier's opera "Louise." Now singing regularly at the Opèra Comique, where she is a great favorite

American Singers Who Have Won Fame in Europe

THE history of opera has its dynasties, as that of royalty. The dynasty of Mario and Grisi, Alboni and Sontag, Parepa-Rosa and Titiens was succeeded by that in which shone Nillson and Gerster, Lucca and Brignoli; this in turn being overshadowed by that of Sembrich, Lehmann, Alvary and Scalchi. Then comes the reign of Melba, Calvé and the de Reszkés, just fading into history. Now and then a singer like Patti, who had made her début when Grisi and Mario were still living, and even now occasionally sings in public, will shine through several epochs, or a Sembrich will cover the full stretch of two, but as a rule each dynasty has its shining stars, that rise and set together. Periodically there comes a moment when the public feels that a change is impending. Such a moment is approaching. All keen observers are reasonably certain that in the next two seasons there will rise out of the east the star about which the next dynasty will revolve—but who is it to be? The east is full of singers willing to be the rising star—convinced they are worthy, anxious to twinkle, and ready to mount to the empty space at the zenith if effort can do it. Every one of these aspirants, save she who is to shine out there, will be convinced that the place was reached by something other than a voice!

GERALDINE FARRAR IN PRIVATE LIFE

To America, one day, perhaps, will fall the honor of furnishing the world's great singers. Certainly never more than now were American singers given such opportunities. Never were there so many of our countrywomen and countrymen singing successfully in Europe, and their number is increasing each year. Scores of American girls with beautiful voices, despairing of finding an opportunity at home, go abroad to become artist exiles in foreign capitals, and while the majority are doomed to disappointment, others fare better than they might have done had they stayed in their own country. Some recent débuts of American girls abroad have turned out veritable triumphs. Geraldine Farrar, whom Mr. Conried presents this season in New York's aristocratic opera house, made a *furore* in Berlin, and Mary Garden, Bessie Abott, Courtney-Thomas and others have been almost equally successful in Paris and elsewhere.

Two things constantly amaze the European teachers—the beauty of the female voice among Americans and the inability of the average American, no matter how gifted, to work seriously. American students think much more about the material benefits of success than about the art itself, even when they are studying, and perhaps this is a logical result of American life and its scale of values. It is not to be wondered at that in a country where the great prizes *may* belong to great effort, singers should all hope to be Melbas and Calvés, and have ever before their eyes visions of Patti and the fabled wonders of Craig-y-nos. I doubt if there is a singer studying in Europe to-day who does not dream of wearing the shoes of one of the six great stars who are passing, and remember that only one of them has made a really surprising début, and who, failing of that ambition, will not, in later years, be able to explain just "how it did not happen," claiming that, even after an American girl has wasted time, youth and money acquiring the necessary European "hall-mark," the engaging, like kissing, "goes by favor."

Forgetting that a singer's appreciation of a fellow singer's art is rarely the public's, they will support this statement by listing you any number of singers in the American set who have had decent careers in Europe and never been able to set foot on the

Minnie Nast, of the Royal Opera, Dresden. She made her début at Aachen, and was at once engaged for Dresden in 1898. She was married last winter to the Finnish nobleman, Karl von Frencken, and with her husband visited America this summer. She is seen above as Mignon

operatic stage in New York, either at the salary so fondly dreamed of, or at no salary at all. They never take into consideration that America — that is the United States—has only two grand opera troupes, unless you count that at New Orleans, while every continental city has its opera house. France has alone no less than ten outside its two and a half in Paris (the Théâtre Sarah Bernhardt has now a three-months' season of Italian Opera). The opportunities for a début are, consequently, easily a hundred to one in favor of Europe, not to mention the fact that while one could hardly feel happy over the prospect of a début at—well, say Brockton, Mass., one can make a début at—say Toulouse, and—always providing that one survives (they still throw things at singers there) find life worth living, because in the southern city there is a musical public. The day may come when they will have a musical public in small towns in the United States—when Henry Savage has finished his missionary work!

Cecile Talma, daughter of Dr. Henry J. Garrignes, New York, and member of the Carl Rosa Co. season of 1903-4. She sang as one of the flower girls in the "Parsifal" production by Mr. Conried in 1904-5. She is seen in the above portrait as Lakmé in Delibes' opera

Julie Lindsay, daughter of Andrew Lillie, a well known American resident in Paris, as Constance in Mozart's "L'Enlèvement au Sérail," in which she made her début December 4, 1903

America *does* give great prizes to foreign singers—if they can sing! Well, why not? In exchange, the European opera houses give American débutantes a chance or so a year, and if some of these débuts are handsomely paid for, enough of them are legitimate to keep the balance in favor of the older countries. To-day the European opera houses are a very good training school for opera in America, as they are for all those who are to shine in the cosmopolitan set. As far as America is concerned, this training school is a necessity. Neither of the American grand opera directors has the least desire to risk a débutante, and one of them will not.

For some years it has been toward the Opera at Paris that all students of singing have turned their longing eyes, since that was the springboard from which Melba and Eames and Nordica leaped into public notice. Still, comparatively few singers have passed through there of late en route to the much desired cosmopolitan career, and at least one singer—Jane Noria (known in Savage's English Grand Opera Company as Josephine Ludwig)—has reversed the established

Della Rogers, of Denver, Colorado, who made her début as Carmen at St. Petersburg in 1894, and later at Milan at the Scala, where she created rôles in Mascagni's "Ratcliffe" and Gardano's "André Chenier." She is now singing in Germany. She is seen above as the Queen of Sheba

sequence by, at one easy step, passing from the Savage company, in which she had made her début and learned her business, to the stage of the Paris Opera House, where she proved so well prepared that she made her three débuts in far quicker succession than is usual.

In the last twenty-five years the American débutantes in Paris have far outnumbered all the other foreigners. The competition for a hearing is terrible and discouraging. But in what profession is it not so? The beasts and the plants struggle for life, so must singers!

Since Marie Van Zandt made her début at the Opèra Comique in 1880, over twenty Americans have had a hearing in Paris; six have come to pass since the new century opened. Only two among the other fourteen or so have made any lasting mark in the list of international reputation—Lillian Nordica and Emma Eames—and it is by no means certain yet where they will rank when the record of the nineteenth century is set down in

Schloss

Jane Noria, now singing with success at the Grand Opera House, Paris. In America Miss Noria was a prominent member of the Savage Opera Co., under the name of Josephine Ludwig

history. Vocal values, like everything else, are only relative.

Marie Van Zandt's début at the Opèra Comique, some fifteen months after her first appearance in Italy, contributed a stirring page to the history of opera in Paris—a page which Charles Chincholle preserved admirably in his "Femmes et Rois." Her appearance was followed in June, 1881, by that of Gertrude Griswold at the Opèra, a promising début which had succeeded a stormy season at the Conservatoire, where she was of the few Americans ever graduated, and a most distressing series of disaster-threatening rehearsals. But she never fulfilled her promise, and her career in Paris was short.

YVONNE DE TREVILLE

Formerly of the Savage Company and now singing successfully in continental cities

In July, 1882, Lillian Nordica made an inglorious début, and has never yet been able to number Paris among her great triumphs. In May, 1883, Emma Nevada made her début at the Opèra Comique, and then for a period of three years no American succeeded in getting a hearing, but all through part of that interim Marie Van Zandt was one of the most popular singers in Paris—her tragic fall not coming until May, 1885, and she continued to appear there for some years after.

On May 6, 1887, there appeared in the "Cid" an American girl who had been known in Boston as Addie Chapman, but who, under the stage name of Ada Adiny, was for ten years, at intervals, a member of the company at the Paris Opèra, and during that time sang at La Scala, Milan, at San Carlos, Naples, and toured Germany, creating in Italy some of the leading Wagnerian rôles, and known all over Europe as one of the handsomest women on the stage, although few Americans ever heard her. She is to-day the wife of Paul Milliet, editor of *Le Monde Artiste*, and well known as a librettist. She lives in retirement in Paris now and devotes herself to teaching.

The year of 1889 was rather remarkable, for on March 13 Emma Eames made her début, which was followed May 15, at the Opèra Comique, by that of Sybil Sanderson, and November 3 of the same year, the special star of her period, Nellie Melba, the Australian, followed at the Opèra. Sybil Sanderson is considered by Parisians the best contribution America has ever made to the Paris stage. She was far more akin to the French by temperament than to her own land, and for years she was a great favorite. Even up to the year of her death, when illness had dimmed her beauty and her voice, she could still draw at the Comique.

Reutlinger

BESSIE ABOTT

American girl who is a favorite pupil of Jean de Reszké, and who has had great success in Paris. Miss Abott is coming to America this winter for a concert tour

After that season for fully five years there was no American début in Paris, nor did the balance of the century see one brilliant effort. On September 20, 1894, Louise Nikita, of Washington, who had made her début at St. Petersburg in the same season that Eames, Sanderson and Melba appeared in Paris, was heard at the Opèra Comique, and then passed on to the Court of Saxe-Coburg, where she became a fixture. In December of the same year, Francis Saville, like Sybil Sanderson, a California girl, appeared at the Opèra Comique as Virginie, in "Paul et Virginie," a rôle which she created there.

ELIZABETH PARKINA

Popular member of the American colony in Paris. Made her début in "Lakmé"

January 8, 1895, Suzanne Adams appeared at the Opèra as Juliet, and September 22, 1896, Courtney-Thomas, a Missourian, made her début at the Opèra Comique. The former never completed her débuts at the Opèra, and the latter remained eight years a member of the company at the Opèra Comique, understudying, singing off-nights, useful and unremarked, but liked by her associates. Juliet was her most successful rôle.

In 1888 Zelie de Lussan sang at the Opèra Comique some of the rôles in which she has won notoriety in America, and the French capital had a taste of American methods in réclame—but to small purpose.

The last year of the century was marked by two American débuts—Rose Relda, another California girl, whose real name is Adler, and who was presented by Madame Colonne, wife of the director, and who sang Lakmé admirably, then did a season in Italy, toured across the continent to Stockholm, married and disappeared—and Fanchon Thompson!

The new century came in with more promise. On April 12, 1900, Mlle. Rioton, who had created Louise in Charpentier's opera of that name, which was the success of that and several following seasons, fell ill, and in the middle of the opera Mary Garden took her place in the cast, and, without a rehearsal, finished the performance more than creditably, and has been a member of the company at the Opèra Comique ever since. She owed her start to the generous aid of Sybil Sanderson and to her persistence, and she is the only American since Van Zandt and Sanderson who was ever of proved box-office value. No voice ever heard here has been more disputed over; no one's method has ever been so criticised; yet her temperamental charm, the beauty of her plastique, her creative skill, are beyond dispute. She has created the rôles in which she has had her greatest successes. It is a question whether or not she would share in America the fate of the two Parisian favorites whom she succeeds—and bidding for favor, fail as they did, and as she has already done in London.

During that same season Geraldine Farrar, whom Boston may claim (Melrose is so nearby), made her début at the Royal Opera, Berlin. Many consider her one of the best possibilities for the future in the American list. This season she rounds out her five years in Berlin, and she steps directly over to New York, being under

special engagement to Mr. Conried. Her five years in Berlin have been marked by much hard work—latterly with Lilli Lehmann—some success, much sensation, plenty of lively and outspoken opposition to her from singers jealous of her success, and much undeserved notoriety, her name having been used in connection with that of the Crown Prince in most reckless fashion. This will no doubt prove valuable to her managers for advertising purposes, but it belies a simple, ambitious, brave, hardworking American girl who ought to have been able to "arrive" without it. So great has been her success at the Berlin Opera that the management has allowed her a three-years' pension, which ordinarily accompanies only twenty years of service.

In 1901, Bessie Abott, one of the Abott sisters, well known on the American vaudeville stage a few years ago, made her début at the Paris Opera House as Juliet, with the assistance of Jean de Reszké, who had great confidence in her voice, which is really beautiful, and after two years at the Opera passed over to the Opèra Comique, where, in the season of 1904, she sang such rôles as Lakmé and Traviata. Miss Abott enjoys, with Sybil Sanderson, the reputation of being the only Americans who have sung on both stages as regular members of the troupe of each house.

This showing of débuts is by no means a heavy percentage of those who have tried for a start in Paris. If one were to set forth the tales of disappointments, the heartbreaking stories of those who have tried and hoped and waited—and are still waiting—I have one such voice, and a beautiful one, ringing in my ears at this moment—it would appall those who have never been in touch with the struggle. Yet every failure I have seen has been just as logical as any of the successes and exactly as easy of explanation. Something besides a voice is needed for a career, unless the voice is remarkable, and remarkable voices rarely come in these days!

MILDRED ALDRICH.

(*Concluded next month.*)

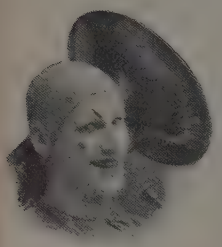
Photo Byron

OTIS SKINNER AND LAURA HOPE CREWS IN CLYDE FITCH'S PLAY "HIS GRACE DE GRAMMONT"

Our leading players all had to travel the hard road of adversity. The fittest have survived the ordeal; the incompetents fell by the way. In this series, actors and actresses, now famous, tell each month how they worked humbly and patiently in obscurity, without money, often without enough to eat, before success came.

My Beginnings

By DE WOLF HOPPER



Falk
In "Clover"

I HAD a bad start upon the stage. I refer to my grandfather.

Grandfather was a fine and famous old figure in Philadelphia, Isaac T. Hopper, Quaker and First Vice-President, or something like that, of the underground railway that conducted fugitive slaves to Canada. He was a hearty old Abolitionist, of the blackest, was grandfather. He was very devout, said "thee" and "thou," eschewed "Mr." and "Mrs.," thought gray the liveliest color that should be worn, and believed that every self-respecting man wore a broad brimmed hat of gray felt. Most of my readers, at least those who have played Philadelphia, have seen the Quaker sombrero.

Falk
De Wolf Hopper twenty years ago

Of course a Quaker named Isaac T. Hopper hated the theatre. Granddad was thoroughly convinced that a theatre was a vestibule of hell, and that everyone, even remotely connected with it, was a Mephistopheles or a Lilith. Horns, hoofs, brimstone, flames that flamed forever were friend Isaac T. Hopper's conception of the attributes and the fate of the wicked ones who appeared upon the boards or even entered by the front door of the playhouse.

Imagine, then, how this good, gray old man felt when a manager of a company that was organizing for a Napoleonic play, and who had seen my respected grandparent on the street and was struck with his resemblance to Bonaparte, offered him a hundred a week to play Napoleon. It was a sad scene, in which grandfather's hickory cane was about to figure when he remembered that the Quakers are a peaceloving and preaching people. Grandfather's blood and grandfather's Philadelphia principles lurking in my system, formed one obstacle to my going on the stage. So did the William Henry De Wolfs of Rhode Island, from whom I sprung on my mother's side. What affinity has anyone discovered between Plymouth Rock and the theatre? But my father and mother had original views on the stage, though neither of them ever appeared upon one. My father was a lawyer, and while he was struggling with Blackstone, grandfather said to him:

Myers
IN "CASTLES IN THE AIR"

"My son, hast thou been to see Fanny Kemble?"

"Yes, father," replied my progenitor, a very George Washington of veraciousness, "ninety-four times."

My mother also liked the theatre, and they took me to plays as soon as I had reluctantly parted with my nursing bottle. I was five years old when I became stage struck.

I rigged up a toy theatre, and with three other urchins, gave Shakespearean plays, and permitted my parents and their friends in the audience. It appeared to me even then that they laughed in the wrong places and laughed much, too much, but we small Thespians were so intensely serious that their illtimed levity we scarcely noticed. When I was six years old my father died and my mother resolved that I should be a lawyer, as he had been. Perhaps I would have been, for I had begun my attentions to Blackstone very seriously, when I appeared in an amateur production called "Conscience." Some friends complimented me. I was secretly pleased with my own performance. The law was forgotten, not forever, but for a time.

When I attained my majority I was the unfortunate possessor of fifty thousand dollars. I say "unfortunately" advisedly, and recall that there is a play called "A Fool and His Money." That fifty thousand made me the "angel" of the Criterion Comedy Company. We started out with high hopes and a play called "Our Boys." I played Talbot Champneys. That was in '81. "O sad time! O brief time!"

When "Our Boys" had sadly perished I repeated my performance of the angel for "The Hundred Wives" company, which exploited Ada Gilman as a star, and in which Georgie Drew Barrymore played the part of an abused wife, I being Confucius Maginley, a kind of general friend and peacemaker. The play was a Mormon melodrama by two well-known Chicago journalists, James B. Runyon and Colonel Pierce. We did a large business of about thirty-seven dollars a week. Let us draw the veil over the sad picture. Suffice it, that it took two years to effectually, hopelessly and irretrievably get rid of the last copper of that fifty thousand. I was in the situation of a late star and angel who had to go to work.

I joined the Harrigan and Hart "Blackbird" company, and would have forgotten my troubles, for I am of a sanguine temperament, had it not been for my mother and the bill collectors.

Mother brewed for me fresh misery my first night with "The Blackbird." The gallery having manifested good-natured tolerance of me in laughing a little and re-

Falk
MARSHALL P. WILDER AND DE WOLF HOPPER
As Romeo and Juliet

Charles Jackson Eugene Jepson Katherine Gilman Joseph Wheelock, Jr. Georgie Mendum

SCENE IN GEORGE ADE'S NEW COMEDY "JUST OUT OF COLLEGE"

fraining from throwing things, I went home convinced that I had made a hit. My good mother was almost in tears.

"O, Will," she said, "don't you think you should have stuck to the law?"

Clara Louise Kellogg and Georgia Cayvan became interested in my voice. They put the grand opera bee buzzing busily in my bonnet. I began studies under Luigi Meola, and owe it entirely to his training that I have been able to sing continuously so many years. In 1885 I joined the McCall opera company, being cast for the first baritone. While I was playing at Wallack's news came to me of the illness of my little son, Jack. His mother telegraphed me from Connecticut that the little fellow had diphtheritic sore throat and was not expected to live through the day. I was frantic, I could not be released from my engagement, and I walked the floor of my room in agony. That day Archibald Clavering Gunter read "Casey" in a Western newspaper. He brought it over to the manager and said: "This is base-ball night. The Chicago and New York teams will be in the house. Hopper is a fan. Why not have him read that?" The manager brought it to me and I read it unseeingly. I could not make out a word of it for thinking of little Jack. I told him that I could not memorize anything new at such a time.

Then a telegram came saying that Jack was better and out of danger. I celebrated my joy by falling upon "Casey" with a will. If that verse is anything, it is a mile long. But in an hour I had it memorized. It scored an enormous hit. After the show I hunted up Gunter and asked him the name of the man who wrote "Casey." He told me he didn't know, and said he had cut it out of a San Francisco paper some time before.

I tried for four years to find the man responsible for that thing. I asked everyone. I made the lives of my friends a burden to no avail. There were initials signed to "Casey"—E. L. T. —but they were every blessed thing I could discover. One night, nearly five years afterward, when I was playing "Wang" at Worcester, I got a note asking me if I would come around to a club I knew and meet the author of "Casey." I went, and was introduced to Ernest L. Thayer, a well-to-do manufacturer of Worcester. He had composed "Casey" merely to kill time, and had had no idea until I reached Worcester that the poem had scored a huge success.

To-day "Little Jack" is nineteen years old and weighs 197 pounds, and mother, who exclaimed: "O Will, don't you think you should have stuck to the law?" has been to see me in "Wang" no less than 157 times.

Georgie Mendum Eugene Jepson Joseph Wheelock, Jr. Katherine Gilman Mrs. E. A. Eberle

SCENE IN GEORGE ADE'S NEW COMEDY "JUST OUT OF COLLEGE"

Mary Anderson as a Stage Struck Girl

By MME. DE NAVARRO'S AUNT, ALICE GRIFFIN DUNSFORD

At the time she recited for Cushman

IN the Spring of 1875 I was stopping with my mother at the Grand Hotel in Cincinnati, when we were surprised one morning by a visit from my niece, Mary Anderson, better known among her friends at that time as plain "Mamie." She was accompanied by her mother and step-father, Dr. Hamilton Griffin, and they had that morning arrived by steamboat from Louisville, Ky., my former home. They had come to Cincinnati to meet Charlotte Cushman, the celebrated actress, who was then at the height of her fame, and before whom Mary wished to recite in order to have her judgment in regard to her (Mary's) abilities to become an actress.

I was not surprised when I learned that Mary was an aspirant for stage honors. I had always thought she was stage struck. She was then a lovely girl of about 17. I was a mere slip of a girl myself, and had known Mary intimately ever since her mother's marriage to Dr. Griffin. At the time of this visit to Cincinnati I was a young bride and Mary's aunt, having married her step uncle, the Hon. Gildersy Wells Griffin, United States Consul.

Miss Cushman was to meet Mary at one o'clock in the parlor of the hotel, and she and her mother spent the intervening time with us in our rooms. The young girl was full of enthusiasm regarding her plans for a stage career, and we chatted and laughed until Dr. Griffin came up to take his wife and daughter down to the parlor for the ordeal. Here we found Miss Cushman waiting. Dr. Griffin had introduced us all to the actress, who proceeded without further ceremony to the business on hand. Addressing Mary, Miss Cushman said:

"My time is quite limited, Miss Anderson, so you will pardon me if I ask you to show me what you can do."

Mary did not stand on the order of going, but went at once, and with a voice as loud as is possible for a voice to come from the throat of a young, healthy girl, she broke forth, giving portions of the different plays of Shakespeare. Her gestures were wild and uncontrolled, but she succeeded admirably.

The guests of the hotel were then coming downstairs to dinner and many of them came to the doors of the parlor which Dr. Griffin had closed, and peeped in, some remarking that they thought a fight was going on. When the real nature of the proceedings did leak out, the excitement in the hotel corridors can be imagined.

MARY ANDERSON
From a photograph taken in 1880

After Mary had finished reciting she threw herself across Miss Cushman's lap, and said:

"Miss Cushman, do you think I shall ever make an actress?"

Miss Cushman looked thoughtfully at the young girl for a moment, then replied:

"You have three great requisites. In the first place, you have a powerful voice; in the second place, you have a good memory, and lastly, you have a fine personal appearance. With study and perseverance you cannot fail to become a famous actress."

How prophetic seemed these words a few years later when the whole world acknowledged Mary Anderson to be one of the greatest actresses that ever set foot upon the boards of a theatre.

While listening to Mary recite I watched Miss Cushman closely, trying to see if I could discern wherein lay her power as an actress. I had never seen her act, and so, of course, had to judge from her appearance. She reminded me of a stern school "ma'am." She was of medium size and had blue eyes, fair face, and features rather small, all but her chin, which seemed to be her strongest point. It was very prominent and indicated great strength of character. Her hair was gray. She did not look old, but I suppose she was getting along about that time. Her manner was quiet and unassuming.

After Miss Cushman had taken her departure, my mother and I invited our visitors to lunch. Champagne was opened and we all drank to the health of the coming actress. Everyone was feeling very happy and jolly, when a cloud flitted over the party. Mary, who had become silent and morose, suddenly remarked:

"I believe I will return home this evening on the boat and go to school again, and give up the idea of going on the stage."

The terrible undertaking had seemed too great to her, and she had become discouraged. The crown of glory that was awaiting her was about to topple. The merrymakers grew quiet with anxiety and alarm. But her father and mother, after a little persuasion, soon got her over her blue spell, and all went well again. After lunch was over, we—Mary, her mother, her step-father, my mother and myself—took carriages and drove to Newport, Ky., where we were invited to the home of Mrs. R——, a relative of the Griffin family, and whose family were equally anxious to see the fair Mary become a great actress. During the afternoon I thought I would have a little fun, so I threw a bomb into the conversation. I was anxious to show the great devotion that Mary's step-father felt for her. I said:

"Oh, Mary may succeed and she may not. She has lots to learn."

The countenance of Dr. Griffin grew cold and angry, and he exclaimed:

"For God's sake, sister Alice, don't you turn against Mary. She will be the greatest actress this world has ever known. You'll never live to see another actress that will be better than she will be."

And his words proved true. From that time on I hoped and prayed Mary Anderson would succeed. I saw the good and great-hearted Doctor Griffin's soul was wrapped up in his step-daughter, and I felt if she should fail, his happiness would be at an end.

Mary once asked me to write a poem to her. I did so on the

Carl Haydn (Adonis) Bertha Shalek (Alicia) De Wolf Hopper as King Ecstaticus Estelle Wentworth (Patricia) John Dunsmire (Apollus)

(Photos Hall) Marguerite Clark — Mr. Hopper and Greek chorus singing, "Mimette, My Human Mermaid" — Marguerite Clark

The King of Elysia is bored to death because everyone in his kingdom is so monotonously happy. To change this, he marries them all by royal edict. Embarrassing complications ensue and His Majesty gets into all kinds of trouble, finding more alliances on his hands than he can possibly manage. Miss Marguerite Clark, who plays the Princess Sylvia with exquisite charm, is not really the tall young woman she appears here, but a winsome little elf, barely four feet high and as nimble and graceful as a young fawn

Scenes in Reginald De Koven's and Frederick Ranken's Successful Comic Opera, "Happyland"

spur of the moment, she holding a book for me to write upon. I placed the letters of her name down one side of the paper and then wrote an acrostic on her name, expressing the wish that one day she should be famous. She declared that little poem was the first thing that made her wish to become a great actress. Mary was at that time a very innocent and unsophisticated young girl, and professed great love and admiration for me. After our visit to Mrs. R—'s our little party drove back to Cincinnati. As the carriage I was in was a little crowded I sat on Mary's lap, and during our ride we became quite chummy. I said, "Mary, what are you going to do for me when you become a great actress and make lots of money?" She replied, "Oh, dear Miss Alice, I will give you a costly diamond ring."

LEILA BENTON
Now appearing in "Miss Dolly Dollars"

It was I who first discovered Mary's fine singing voice. She was in the habit of going regularly to the theatre to study Edwin Booth and on her returning she would recite bits of his plays. She would rave and yell, tear her hair and make so much noise that her stepfather said once:

"Mary, if you do not stop cutting up like that you will make the neighbors believe we have a lunatic in the house. You have been carrying on as crazy as a March hare."

The stage seemed her only vocation, and I suppose it was. It was what she was really fitted for, and yet at the height of her fame she preferred her sweet domestic life to the stage. The American newspapers recently announced that Mary Anderson would tour America again; that a fabulous sum had been offered her to come to this country and read; but she had refused the offer, saying her happy life could not be broken into. It is true that as Mme. Navarro she is said to play the rôle of wife equally as well as she played Juliet.

James W. Morrissey, who managed Mary Anderson's last engagement here, has just received the following letter sent from Malvern, England, where Mme. de Navarro is in the mountains with her new-born daughter:

We are here—next to Jenny Lind's old home—for a little mountain air. Let me thank you and your dear wife for your kind message of congratulation. Our little girl is a miniature of her mamma, only with dark hair and deep blue eyes. Your little friend, Tony (her little son, now 9 years old), is entirely in love with her! She is a very bright and winsome young lady! MARY ANDERSON DE NAVARRO.

The New Belasco Theatre in Washington

David Belasco

AFTER strenuous efforts by David Belasco to secure a theatre at the National Capital to be run by the "Independents" in connection with the chain of theatres in other cities and in opposition to the so-called Theatrical Trust, that manager and the S. S. Shubert Amusement Company have purchased from the Lafayette Square Opera House Company, the unexpired term of the lease of the Lafayette Square Opera House, made by Mrs. Harriet S. Blaine, widow of Hon. James G. Blaine, for ninety-nine years from January 1, 1895, which has about eighty-eight years to run. The amount paid by the new proprietors is not stated, but five notes signed jointly by Mr. Belasco and the S. S. Shubert Amusement Company, of New York, were given to secure the payment of $85,000, the balance of the purchase money of the leasehold interest in the property.

The Lafayette Square Opera House is situated in Madison Place, fronting on Lafayette Square, is a short distance from, and almost in front of the White House, and stands on a historic site. It is related that many years ago when the lot was of small value Henry Clay won it in a game of cards and swapped it for a jackass which Commodore John Rodgers brought home from the Mediterranean. Commodore Rodgers built a house on it, which was afterwards occupied by Chief Justice Roger B. Taney. It was also occupied by the Hon. James K. Paulding, Secretary of the Navy in the Cabinet of President Van Buren. It was afterwards used as a club house, which was frequented by many of the most prominent men in Washington. U. S. District Attorney Philip Barton Key was a member of the club and when he was shot Sunday, February 27, 1859, by the Hon. Daniel E. Sickles, at the southeast corner of Lafayette Square, he was carried into the club house and died there.

The Hon. William H. Seward purchased the property and resided there while Secretary of State in the Cabinet of President Lincoln. It was in the second story front room of that house on the night of April 14, 1865, the night that President Lincoln was assassinated at Ford's Theatre, on Tenth street, by John Wilkes Booth during the performance of "Our American Cousin," that Mr Seward was lying in bed suffering from a fractured arm and a broken jaw, caused by being thrown from his carriage. About 10 o'clock Payne, an accomplice of Booth, made his way into the house representing that he had some medicine from the physician, which he had been directed to deliver to the Secretary in person. Being denied admission to the Secretary's room he forced his way in, seized the suffering statesman with one hand and with a knife cut him on both jaws. In the struggle with the assassin both of Mr. Seward's sons were cut severely, and one was badly injured by being beaten over the head with a revolver. Payne then rushed down the steps and escaped. Mr. Seward was found lying on the floor, having rolled out of bed in his struggles to escape the knife of the assassin.

James G. Blaine later acquired the house and he died in it January 27, 1893. The erection of the present theatre was begun on the site in 1895.

A. I. MUDD.

THE NEW BELASCO THEATRE IN WASHINGTON

Your Favorite Odor
THROUGHOUT YOUR TOILET ACCESSORIES

THE famous perfumes of Maison Violet (pronounced Ve-o-lay) of Paris, held highest by the most discriminating critics for their original, lasting, dainty and subtle qualities may be had in Extract, Toilet Water, Sachet, Powder and Soap. The wide range of odors in these famous creations enables you to select just the scent that most appeals to you. You can then duplicate it in all your toilet accessories.

Maison Violet

(Ve-o-lay) products are distinguished by their dainty, attractive packages. The case holding the entire set is an exquisite product of superior French workmanship, and makes an ideal center-piece for the toilet table. Good taste and good judgment could suggest no more acceptable Christmas gift.

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SHAW CALLS US PROVINCIAL

The action of Dr. Arthur E. Bostwick, head of the circulation department of the free lending libraries of New York, in placing George Bernard Shaw's play, "Man and Superman," on the restricted list, has aroused the ire of the Irish-English dramatist, and he has sent the following characteristic protest to the New York *Times:*

"DEAR SIR—Nobody outside of America is likely to be in the least surprised. Comstockery is the world's standing joke at the expense of the United States. Europe likes to hear of such things. It confirms the deep-seated conviction of the Old World that America is a provincial place, a second-rate country-town civilization after all.

"Personally I do not take the matter so lightly. American civilization is enormously interesting and important to me, if only as a colossal social experiment, and I shall make no pretense of treating a public and official insult from the American people with indifference.

"It is true I shall not suffer either in reputation or pocket. Everybody knows I know better than your public library officials what is proper for people to read, whether they are young or old. Everybody knows also that if I had the misfortune to be a citizen of the United States I should probably have my property confiscated by some postal official and be myself imprisoned as a writer of 'obscene' literature.

"But as I live in a comparatively free country and my word goes further than that of mere officialdom, these things do not matter. What does matter is that this incident is only a symptom of what is really a moral horror both in America and elsewhere, and that is the secret and intense resolve of the petty domesticity of the world to tolerate no criticism and suffer no invasion.

"The one refuge left in the world for unbridled license is the married state. That is the shameful explanation of the fact that a journal has just been confiscated and its editor imprisoned in America for urging that a married woman should be protected from domestic molestation when childbearing. Had that man filled his paper with aphrodisiac pictures and aphrodisiac stories of duly engaged couples, he would now be a prosperous, respected citizen.

"If 'Man and Superman' were a specimen of the same propaganda its 'wholesomeness' would not be questioned. But 'Man and Superman' contains an explicit attack on marriage as the most licentious of human institutions. Consequently the domestic Alsatia, which has for so long wielded the stolen thunders of morality and religion to defend its excesses, with the result that man is the most morbid of all the animals, is terrified to find the thunderbolts burning its own hands and coming back like boomerangs at its own head. Well, let it defend itself if it can, how it can, and as long as it can.

"I am an artist, and, it is inevitable, a public moralist, and if everybody supposes that by going through a marriage ceremony or any other ceremony he can put himself outside the moral world on any subject whatever, he is mistaken.

"I have honor and humanity on my side, wit in my head, skill in my hand, and a higher life for my aim. Let those who put me on their restricted lists so that they may read me themselves while keeping their children in the dark, acknowledge their allies, state their qualifications, and avow their aims, if they dare.

"I hope the New York press will in common humanity to those who will now for the first time hasten to procure my books and witness the performances of my plays under the impression that they are Alsatian, warn them that nothing but the most extreme tedium and discomfort of conscience can be got by thoughtless people from my sermons, whether on the stage or in the library.

"I hope also that the many decent and honorable citizens who are bewildered and somewhat scandalized by my utterances will allow me to choose my own methods of breaking through the very tough crusts that form on the human conscience in large modern civilizations. Indeed, a man is hardly considered thoroughly respectable until his conscience is all crust and nothing else. The more respectable you are the more you need the pickaxe.

"I am extremely sorry that the insult implied in the action of the library authorities should to some extent reflect on Richard Mansfield, Arnold Daly, Robert Loraine, and the many artists who as members of their companies have been associated with my plays in America. Without for a moment pretending that the actor is committed to all the ideas of which he becomes the inter-

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preter, I am yet convinced that the extraordinary enthusiasm with which my plays have been pushed to success on the American stage in the teeth of managerial skepticism and general incredulity has been due to moral as well as artistic enthusiasm.

"Pray, do not suppose I am insensible of the good intentions of the leaders of 'All men mean well,' and 'Hell is paved with good intentions, not bad ones.'

"Before you undertake to choose between evil and good, in a public library or anywhere else, it is desirable that you should first learn to distinguish one from the other. The moment you do that, say, after forty years' study of social problems, you realize that you cannot make omelettes without breaking eggs; that is, you cannot have an advance in morality until you shake the prevailing sense of right and wrong sufficiently to compel a readjustment.

"Now, if you shake the sense of right and wrong you give to every rascal his opportunity and to every fool his excuse. Preaching of Christianity makes some men Doukhobors instead of better citizens. Socialism may become the plea of the Anarchist or the dynamiter, science of the vivisectionist, and Puritanism of the Comstocker; but the nation that will not take these risks will never advance morally.

"I do not say that my books and plays cannot do harm to weak or dishonest people. They can, and probably do. But if the American character cannot stand that fire even at the earliest age at which it is readable or intelligible, there is no future for America.

"Finally, I can promise the Comstockers that, startling as 'Man and Superman' may appear to them, it is the merest Sunday-school tract compared with my later play, 'Major Barbara,' with which they will presently be confronted.

"Yours faithfully,

"G. BERNARD SHAW."

Police Commissioner on Shaw

Police Commissioner McAdoo in the course of an address at the West Side Y. M. C. A., this city, on Oct. 8 last had this to say regarding George Bernard Shaw and his play "Man and Superman," now being performed at a New York theatre:

"Then there are the theatres, and I am not saying that the most of them are bad. Some of them are very good. The theatre crowds, with two matinées a week, six night performances, and Sunday concerts to attend, represent a vast part of our population, more than those who go to church. They are eager for amusement. The best drawing plays are those where there is a laugh. Unfortunately, that is where there are jokes at the expense of the matrimonial relations. They are written by clever men, and intelligent men and women go to see them. They would not let their sons and daughters go, but they do go after hearing the parental discourse, or knowing that their parents did attend. We cannot have a censorship, but we can withhold a license.

"If as fine a man as our President is right about the sacredness of the American home as the pillar of the State, what shall we think of the theatre, where it is preached that marriage is a joke? That is not the healthy view of life of our best Americans.

"Now, I do not like to attack Bernard Shaw. He is clever, able, and witty, and he wants us to believe him sincere. If New York should adopt his moral code I would resign my Police Commissionership in an hour. Shaw is a countryman of mine, and, like me, was born poor. He is almost a genius, who classes Shakespeare as a second-rater in the literary world. Shaw may have seen that the way to make money was to do something out of the common. In the drama he represents the new type of Oscar Wilde, whose plays can be revived here with profit, notwithstanding the horrors of his private life.

"I prefer for one the old melodrama, where the hero was always a man, and a gentleman at that; the villain all that should be hissed, and everything came out right in the end. I want the old days, with the good plays, and there were many of them. I do not want the plays where you are made to laugh that marriage is a joke. Public opinion will regulate this in the end, as it will the sensational press."

Theatre Magazine for Library

THE THEATRE MAGAZINE has been added to the large list of current magazines on the library shelves. This publication will doubtless be very helpful to the members of the dramatic club and to all students making a study of the theatre and drama.—*Minneapolis University Daily.*

Plans for Bernhardt's Tour

Sarah Bernhardt's New York engagement will begin at the Garden or Wallacks, on Nov. 20, and will be for two weeks only. The other cities in which she is booked, Chicago, Washington, Baltimore, Pittsburgh, and Cincinnati, will have but one week each. Her repertoire will consist of "Adrienne Lecouvreur," "Angelo," "Camille," "The Sorceress," and "Tosca." M. Max will be her leading man. The subscription sale of seats will begin two weeks in advance of the regular sale.

Wagner's "Valkyrie" is now scheduled for its first American production in English by Henry W. Savage at the Tremont Theatre in Boston on the anniversary of the first "Parsifal" performance in English last year at the same playhouse.

An Interview with Ibsen

"Ibsen has written his last line.

"He is to-day a watery-eyed, tremulous old man, his nervous force gone and his physical strength vanishing. Two physicians are with him night and day. He reads no more, but sometimes his attendants read to him.

"His voice, however, possesses a wonderful vigor, for those Norwegian voices retain their rumble and decisiveness to a great age.

"There is marvellous life in the old man yet when you consider his nearly seventy-eight years of combat, but his work is done.

"Only the evidence of the eye is required to make all this known to him who pays a visit of respect to the great man of Christiana."

This is the message A. T. Worm, an American theatrical manager, brings from the gloomy old library of Ibsen's house in Christiana. On July 15 Mr. Worm, accompanied by George Tyler of the theatrical firm of Liebler & Co., met the dramatist there. They are of the very few from the outside world who have been permitted to see Dr. Ibsen during the last two years. The appointment was arranged by telephone with Dr. Ibsen's physicians, and was brought about not without difficulty. The visitors were escorted into the library at 4 o'clock in the afternoon, remaining half an hour. They found Dr. Ibsen seated in a large chair in the center of the room. He started to rise as they approached him, but they hurried forward and prevented the effort. He remained seated throughout the interview, which was carried on in English on the part of Mr. Tyler and in Norwegian by the playwright, Mr. Worm acting as interpreter. Three subjects—the appreciation of the Ibsen plays in America without the payment of royalties, the independence of Norway, and a possible automobile ride, were touched upon. The conversation went rather haltingly, says Mr. Worm, because both he and Mr. Tyler felt a natural awe and humility as they sat in the presence of the greatest figure in Europe to-day.

"The purpose of our visit," Mr. Worm adds, "was to sound Dr. Ibsen on the possibilities of his undertaking a lecture tour of America under Mr. Tyler's direction, or of writing a play to be presented by one of the Liebler stars. As to the first proposition I may say that, though the dramatist does not speak English, we planned to have him address the American public in German, and we felt he could reach large audiences of students and German-Americans in that tongue.

"But it required only a glance at the venerable man peering at us with watery eyes from behind his heavy spectacles to assure us that our plans could never be carried out, even were Dr. Ibsen willing to consider them. So we did not broach them to him. He has written his last line. He is living the life of a recluse. He very seldom goes out of doors now, but once in a while is taken for an easy drive.

"The library, where he spends most of his days now, is a high, dark, old-fashioned room on the first floor of his house. Newspapers were strewn about. Conspicuous on the shelves were the works of Kant and Schopenhauer. Dr. Ibsen was dressed in an old, black frock coat and wore a black tie. He is stout—stouter than when I saw him fifteen years ago.

"His face, in spite of the marks of age—I had almost said of dotage—is still wonderful. I was overwhelmed by it. You can feel the intellectual power in it. It somehow makes you dumb at first.

"I can compare his countenance to but one thing. It is like an iceberg. It is a massive, domineering countenance; almost terrible.

"We began our conversation by asking him if he realized how his plays were admired in America, and how interested the people were in his message.

"He smiled grimly—a kind of satanic smile I should call it, or is saturnine the word?—and said he was glad to hear it, but that he had no tangible evidences of that admiration, that the Americans used his work without paying for it. I thought of the 'art-for-art's-sake' devotees, who have made fame and some money out of him on our stage, and said no more on that subject.

"We spoke of the rupture between Norway and Sweden and of the future of Norway as a republic. He replied that he did not see why Norway should not be a republic on American principles, and that he would like to see that. We asked him what he thought of the idea that a Swedish prince should be called to the throne of Norway, and he again said he could see no reason why Norway should not become a republic, and that he was not in favor of a Swedish prince. I do not expect ever to see him again. His work is done and he is only waiting."—*Chicago Record-Herald.*

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Queries Answered

The Editor will answer all reasonable questions in this column, but irrelevant queries, such as the color of this or that player's hair or eyes, or matters connected with their purely personal affairs will be ignored. No replies by mail. Write questions on one side of the paper only.

M. Williams, L. A. W., South Bend, Ind.; E. H., Brooklyn; L. R., N. Y., and others: "Man and Superman" is on sale at all bookstores and published by Brentanos, N. Y.

Bay State.—Q.—Will you interview James K. Hackett and Mary Mannering? A.—See our July, 1902, issue for Mary Mannering. Mr. Hackett may be interviewed later. Q.—Is Mrs. Hackett's real name Mary Mannering? A.—See answer to Yam K. in our October issue. Q.—Is elocution as taught at school considered poor preparation for the stage? A.—It is so considered by professionals. L. B.—Q.—Will Grace George have a new play this season? A.—Yes, "The Marriage of William Ashe." Q.—When will "Woodland" play in Boston? A.—Very soon. Q.—What is the new cast of "Woodland"? A.—Prince Eagle, Louise Tozier; King Eagle, Chas. Meyer; Blue Jay, Harry Bulger; Robin Redbreast, Walter Lawrence; Gen. Rooster, Sherman Wade; Judge Owl, Louis Cassavant; Dr. Raven, Chas. Meyer; Miss Nightingale, Magda Dahl; Polly Parrot, Ida Mulle; Lady Peacock, Greta Risley; Turtle Dove, Bertyne Mortimer; Jenny Wren, Helen Hale; The Cold Bottle, Hattie Nichols; The Hot Bird, John Donohue; Lieut. Sparrow, Eva Fallon.

Essex Falls, N. J.—Q.—Where can I address letters to Shaw, Ibsen, and Barrie? A.—Letters addressed to the London *Era* will reach them in due time. Q.—Is Guy Bates Post's wife on the stage? A.—His wife, Sarah Truax, is a leading lady. Q.—Where can I address Mary Anderson? A.—Malvern, England. Q.—Who will take the title rôles in "The Masquerader" and "Graustark"? A.—We do not know.

J. W. M., Weekapaug, R. I.—Q.—Can I obtain the original Maude Adams' edition of "The Little Minister"? A.—Write to Meyer Bros. & Co., 26 West 33d St., City. Q.—Will Maude Adams be included in your "Chats with Players"? A.—See our September, 1903, issue. Q.—Who is to be Miss Adams' leading man? A.—It is not yet announced. Q.—What photographs have you of Maude Adams? A.—We cannot enumerate them all. Q.—Will you publish her picture soon? A.—See our May, 1905, issue. Q.—Is the report true that she will again be co-star with Mr. Drew? A.—No. Q.—Where could I get some pictures of her in "Rosemary" or "The Masked Ball"? A.—At this office. Q.—Will she play both "The Masked Ball" and "Peter Pan" this season? A.—Only "Peter Pan."

H. D., Elwood, Ind.—Q.—Where can I procure a copy of the play "Dr. Jekell and Mr. Hyde"? A.—Write to Samuel French, 26 West 22d St., City.

D. F., Chicago, Ill.—See answer to "R. F., St. Louis, Mo.," in our July issue.

G. E. P., Providence, R. I.—Q.—Are you correct in saying that Miss Marlowe made her first appearance as Parthenia in 1877? A.—It was a typographical error, and should have been April 25, 1887. Q.—Is Miss Marlowe abroad? A.—She has returned, and is now appearing in Shakespearian plays. Q.—In what will she appear besides "The Merchant of Venice" and "Twelfth Night"? A.—The Taming of the Shrew." Q.—Was she married twice? A.—No. Q.—Is Florence Reed Isadore Rush's daughter? A.—No relation whatever.

Numbskull.—Q.—Is there a demand for new musical comedies? A.—There is always a demand for them. Q.—Does it pay to write a successful musical comedy? A.—Yes, if the comedy should prove successful. Q. How does one arrange with a composer in regard to the music? A.—He generally shares in the weekly royalties. Thanks for your kind remarks.

Georgie.—Q.—How can I learn the principles of make-up and acting as would be taught in a good dramatic school? A.—The Crescent Trade Co., 144 West 37th St., publish such a book. Q.—Does it help one to see many good plays? A.—Assuredly.

Odette.—A.—In 1562 Arthur Brooke, or Broke, published a poem entitled "Romeus and Juliet," which has been pretty clearly shown to be one of the sources of Shakespeare's tragedy.

P. F. S., York Beach, Me.—Q.—How can I get a letter to Clara Morris? A.—Write her at Riverdale-on-Hudson, N. Y. Q.—Is she going to play in anything during the coming season? A.—We do not know. Q.—What are the addresses of Dramatic Schools of Boston, Mass.? A.—We cannot inform you.

D. A. S.—Q.—Will you publish Maude Durbin's picture and a brief synopsis of her stage life? A.—We published pictures of her in our June and October, 1904, issues.

M. K., South Bend, Ind.—Q.—Can I get artists to furnish me with accounts of their stage careers? A.—Artists do not care to furnish such matter to strangers. Read this magazine regularly and you will learn all you want to know. Q.—How could I obtain an article from Eleonore Duse? A.—You might write to her when she comes to this country, but we doubt if you will succeed. Thanks for your complimentary remarks.

F. K., N. Y. City.—You will find your questions answered in the July THEATRE.

Jax, South Bend, Ind.—Q.—Will you give me a short account of the careers of Olga Nethersole and Blanche Walsh between "Aristocracy" and "The Resurrection"? A.—Olga Nethersole was born in Kensington, London, in 1865. Is the youngest daughter of a London solicitor. Spent childhood in Germany. At eighteen made her début at the Theatre Royal, Brighton, Eng., as Lettice Vane in "Harvest." Then joined Arthur Dacre's Co. and played in the English provinces. Afterwards in the companies of Lionel Brough and Willie Edouin. Made London début at the Adelphi in July, 1888, in "Union Jack." Then accepted an engagement as understudy to Mrs. Bernard Beere in "La Tosca." In 1890 went to Australia with her own company. Reappeared in London in May, 1892, in "Agatha." Then hired the Garrick Theatre and produced "The Transgressor" and made a tremendous hit. Made American début Oct. 15, 1894, at Palmer's (Wallack's) Theatre in the same play, but proved a disappointment. Visited this country seasons 1895-6-7 under Chas. and Daniel Frohman's management. For Miss Walsh see THEATRE MAGAZINE for June, 1903, and July, 1905. Q.—Where can I address a letter to Chas. Dalton, Forbes Robertson, Robert Edeson and Arthur Forrest? A.—Dalton and Robertson, London *Era*, London, Eng.; Forrest, *Dramatic Mirror*, West 42d St., and Edeson, Hudson Theatre, this city.

F. B. S., N. Y.—Q.—Will you print pictures of Maude Lambert and chorus singing the "Borneo" song in "Lifting the Lid" and other scenes from the same play? A.—Possibly.

Constant Reader.—You will find your queries answered in the September THEATRE.

A Constant Reader.—Q.—Have you interviewed Anna Held? A.—Not yet.

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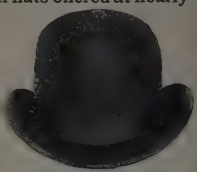

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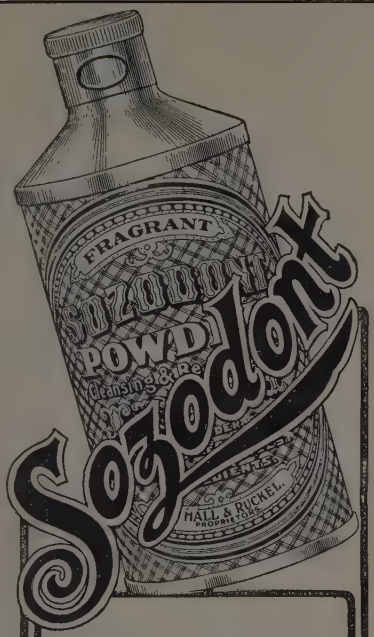

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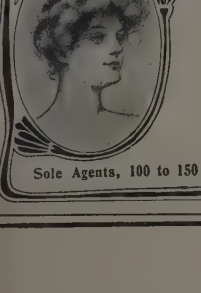

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J. S. H., Baltimore, Md.—Q.—Will you interview Dustin Farnum? A.—Perhaps. Q.—Will you publish photos of him as himself? A.—See our September, 1905, issue. Q.—When did Mrs. Farnum play in "The Virginian?" A.—The first season it was produced in this city. Q.—Is she any relation to Agnes Muir? A.—None. Q.—Can I obtain a copy of the play "The Virginian"? A.—It is not published. Q.—Who took the photo of Eleanor Robson as Bonita in the July THEATRE? A.—Hall, 1456 Broadway, this city.

G. L., Cleveland.—See the interview with Edna May in this number. Q.—Are any of Gaboriau's novels dramatized? A.—Yes. Q.—In what show will Josephine Cohan appear this season? A.—She is now playing in vaudeville. Q.—Is Lulu Glaser coming to Cleveland? A.—Yes, very soon. Q.—Who plays Rose Melon in "Piff, Paff, Pouf?" A.—Amelia Stone played Rose Melon. Q.—Who played Waller in "The Vinegar Buyer?" A.—Walter Thomas.

E. M., Cincinnati.—See answer to W. A. E., Los Angeles, Cal., in our July issue.

F. H., Wawnatosa, Wis.—Q.—Did Arthur Berthelet play in Mr. Mansfield's company last year? A.—No. Q.—Who does he play with this year? A.—We do not know.

S. A. G., Cleveland, O.—Q.—When will Kyrle Bellew play in Cleveland again? A.—Late in the season? Q.—Is he still playing "Raffles?" A.—Yes. Q.—Will you interview Kyrle Bellew? A.—See our June, 1902, issue.

C. C. Fairmount, W. Va.—Q.—What play did James T. Powers act in about three or four seasons ago? A.—"The Medal and the Maid."

A. P. W., Shreveport, La.—Q.— Who is the author of "Pads and Pantsies," and what is the price of the book? A.—We do not know.

G. T. W.—Q.—When have you interviewed E. S. Willard? A.—February, 1902. Q.—What is the price of that issue? A.—$1.00

Constant Reader.—Q.—Where can I secure a photo of Paul McAllister and William Bramwell? A.—At this office.

A Subscriber, Green Bay, Wis.—See answer to E. M., Cincinnati. Q.—Who engages the chorus people for Henry Savage's and the Messrs. Shubert's production? A.—The stage manager and musical director. Q.—To whom should one apply for a position in the chorus? A.—To the musical director.

P. P., Brooklyn, N. Y.—Q.—What are the addresses of Andrew Mack and Chauncey Olcott? A.—Andrew Mack is now en route from Australia and Chauncey Olcott was in this city, at the Majestic Theatre. See route.

C. H., Washington, D. C.—Q.—When will the Sothern and Marlowe Co. play in this city? A.—Late this year. Q.—Has a Julia Marlowe edition of "When Knighthood Was in Flower" been published? A.—No. Q.—When did you publish her picture in that play and in "The Cavalier?" A.—May, 1901, and April, 1903.

M. E., Washington, D. C.—Q.—How can I reach Louise Galloway, Charlotte Walker and Dorothy Hammock? A.—A letter sent in care of *The New York Mirror*, West 42d. St., will reach them. Q.—Have you published a picture of Louise Galloway? A.—Not yet. Q.—Can you give me any information concerning her? A.—She is engaged for Henrietta Crosman's Company.

A. M. J.—Q.—Is "Leah Kleschna" taken from a book? A.—Not to our knowledge. Q.—Where can I get the play? A.—Write to Harrison Grey Fiske, Manhattan Theatre, city.

E. C., Kalamazoo, Mich.—Q.—Have you published pictures of Mabel Barrison and plays in which she has appeared? A.—Not yet.

M. C. B., Chicago, Ill.—Q.—Can I secure pictures of Dave Lewis, Maud Alice Kelley and scenes from "The Royal Chef" and "The Isle of Spice?" A.—Write to this office. The scenes you can also secure at this office at $1.00 apiece. Q.—Have you pictures of Cissie Loftus? A.—Yes. Q.—What is the price? A.—Cabinet size, 35 cents. Q.—What is James Madison's address? A.—L. K. Heit, 1404 Third Ave., this city, is Mr. Madison's agent.

Old Subscriber, Cedar Rapids, Ia.—Q.—Does Mabel Taliaferro pronounce her name taliver or tal-i-ferro? A.—Tally-ferro is the only way we ever heard it pronounced.

A. E. A. B., Linden, N. J.—Q.—Have you published pictures of the principal characters and scenes from "The Wizard of Oz?" A.—See our August, 1902, and March, 1903, issues.

Robert, San Francisco, Cal.—Q.—What parts or part has Jameson Lee Finney been successful in? A.—Algie Portman, in the "Man of Forty," and Picard, in "The Two Orphans," were among his best characterizations. Q.—What is his line of work? A.—He is a character actor. Q.—Where is he playing at present? A.—With Margaret Anglin at the Princess Theatre, this city.

Helen.—Q.—How can I address letters to Sidney Toler and Donald MacLaren? A.—In care of *The New York Mirror*, West 42d St., this city. Q.—Is Sidney Toler engaged for this season? A.—He is with the "When Baxter Butted In" Co.

M. E. S., Evanston, Ill.—Q.—In what play last season did Stephen B. French appear? A.—He was with Maude Adams the latter part of last season. Q.—What are his plans for the coming season? A.—They have not as yet been announced. Q.—What is the best dramatic school in New York? A.—Consult our advertising columns. Q.—What school or teacher would you advise me to go to in Boston to study dramatic art? A.—We do not know of any in Boston.

H. B. T., Williamsport, Pa.—Q.—What is Ethel Barrymore's address? A.—Care of Chas. Frohman, Empire Theatre Building, New York City.

W. A. M., Milwaukee, Wis.—Q.—When and where was the initial production of "Beauty and the Beast" given? A.—It was done for the first time in America, January 23, 1843, at Mitchell's Oylmpic, this city; then at the Old Chatham Theatre, this city, February 5, 1855; New York Theatre (formerly the Globe), September 17, 1886, and at the old Broadway Theatre, December 12, 1856.

M. S. P. G., Omaha, Neb.—Q.—Will you publish Walker Whiteside's picture? A.—Perhaps. Q.—How do you pronounce Faversham? A.—As spelled, first "a" short.

O. J. P., Galveston, Texas.—Q.—When did you publish pictures of Dustin Farnum in "The Virginian?" A.—March, 1905, and Feb., 1904. Q.—Will Mr. Farnum and Guy Bates Post come to Galveston this season? A.—We do not think so. Q.—In what show is Arthur Dunn playing this season? A.—We do not know. Thanks for your complimentary remarks.

N. W. D., New York.—Q.—Will you reproduce other posters of current plays in the same way as you reproduced the English poster of "Peter Pan?" A.—We may do so. Thanks for your kind remarks.

Inquirer, New York.—Q.—Will you publish a short sketch of Edna May's career? A.—See this issue.

Dana Hall, Boston.—Q.—Where could I procure a "Peter Pan" poster? A.—We are trying to secure some. When we do we will announce it.

B. B.—Q.—Have you published scenes from "Merely Mary Ann," and also a criticism? A.—See our January and February, 1904, issues. Q.—What is the price of these numbers? A.—Fifty cents apiece.

A Subscriber.—Q.—Where is James Neill? A.—He will be Mme. Modjeska's leading man. Q.—Is Edith Chapman his wife? A.—Yes.

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9. Lillian Russell as Lady Teazle.
10. Mme. Bertha Kalisch in "Fedora."
11. Arnold Daly in "Candida."
12. Wm. Bramwell in "Captain Barrington."
13. George Arliss in street costume.
14. Denman Thompson in street costume.
15. William Collier in street costume.
16. Clara Morris at home.
17. Florence Roberts in "La Gioconda."
18. Fritzi Scheff in evening dress.
19. Aimee Angeles in "The Rollicking Girl."
20. William Courtenay in street costume.
21. E. S. Willard in "The Cardinal."
22. Frank Worthing in street costume.
23. Henrietta Crosman in plain dress.
24. Robert Edeson at home.
25. Sir Henry Irving as Cardinal Wolsey.
26. Sir Henry Irving as Dante.
27. Edna May in "The School Girl."
28. Bertha Galland in street dress.
29. Amy Ricard in "The Master Builder."
30. Ada Rehan as Portia.
31. Irene Bentley and her dog.
32. Annie Russell in plain dress.
33. Henry Miller in "D'Arcy of the Guards."
34. Robert Mantell as Hamlet.
35. Latest picture of Mme. Modjeska.
36. Geo. Bernard Shaw in his study.
37. Martin Harvey in "The Only Way."
38. The late Maurice Barrymore.
39. Margaret Illington in evening dress.
40. Dorothy Revelle in evening dress.
41. Nance O'Neil in "Judith of Bethulia."
42. Paul McAllister in street costume.
43. Mrs. Leslie Carter in "Adrea."

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52. Cecelia Loftus in "The Serio-Comic Governess."
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54. Marie Tempest in "The Freedom of Suzanne."
55. Mr. Holbrook Blinn in "The Duchess of Dantzic."
56. Robert Hilliard in evening dress.
57. Edna Wallace Hopper in evening dress.
58. Cecelia Loftus in "If I Were King."
59. Kyrle Bellew and E. M. Holland in "Raffles."
60. Mme. Sembrich in evening dress.
61. Orrin Johnson in "Hearts Courageous."
62. Lotta Faust in "The Wizard of Oz."
63. Hattie Williams in "The Girl from Kays."
64. Miss Fritzi Scheff in street costume.
65. E. H. Sothern as Hamlet.
66. Harry Woodruff as Orlando.
67. Maude Adams in "'Op O' Me Thumb."

20 cents each **SERIES 3. Size 11 x 14** ***$2.00 per dozen***

70. Maude Adams' latest picture in private life.
71. Maude Adams as Juliet.
72. James K. Hackett and Mary Mannering in "Romeo and Juliet."
73. Arnold Daly in street costume.
74. Clara Morris in "The Two Orphans."
75. Dustin Farnum in "The Virginian."
76. Mrs. Gilbert in plain dress; her last portrait.
77. Julia Marlowe and Edw. Sothern in "Romeo and Juliet."
78. Wm. Gillette in "The Admirable Crichton."
79. Maxine Elliott in evening dress.
80. Ethel Barrymore in evening dress.
81. Mme. Bertha Kalisch in evening dress.
82. Edwin Arden in "Fedora."
83. Signor Caruso in "The Huguenots."
84. Viola Allen in "The Winter's Tale."
85. Nat. Goodwin in street costume.
86. Mrs. Fiske as Leah Kleschna.
87. Lillian Russell as Lady Teazle.
88. Mrs. Patrick Campbell as Lady Macbeth.
89. Viola Allen in "The Hunchback."
90. Viola Allen in "The Eternal City."
91. Nanette Comstock in evening dress.
92. Wm. H. Crane in street costume.
93. Virginia Harned in "Alice of Old Vincennes."
94. Forbes Robertson as Hamlet.
95. Kyrle Bellew in "A Gentleman of France."
96. Eleanor Robson in "A Gentleman of France."
97. Henrietta Crosman in "Sweet Kitty Bellairs."
98. Fay Templeton in dancing costume.
99. Julia Marlowe as Juliet.

25 cents each **SERIES 4. Size 10 x 13. Colored** ***$2.50 per dozen***

150. Maude Adams in "The Little Minister."
151. Julia Marlowe as Juliet.
152. David Warfield in "The Music Master."
153. Dustin Farnum in "The Virginian."
154. Joseph Jefferson in "Rip Van Winkle."
155. E. H. Sothern as Hamlet.
156. Eleanor Robson in "She Stoops to Conquer."
157. Kyrle Bellew as Romeo.
158. Edna May in "The School Girl."
159. Mabel Taliaferro.
160. Leslie Carter in "Du Barry."
161. Viola Allen in "Twelfth Night."
162. Anna Held in "The Little Duchess."
163. Maxine Elliott as Portia.
164. Ida Conquest in "A Midsummer Night's Dream."
165. Edwin Booth as Richelieu.
166. Maude Adams in "Quality Street."
167. Fritzi Scheff in "Babette."
168. Marie Doro, Wm Gillette's leading lady.
169. Lotta Faust in "The Wizard of Oz."
170. Edith Wynne Matthison and Robert Loraine in "As You Like It."
171. E. S. Willard in "The Cardinal."
172. Lillian Russell as the Marquise.
173. E. H. Sothern as Richard Lovelace.
174. Otis Skinner as Lanciotto.
175. Irene Bentley in "The Girl from Dixey."

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THE THEATRE MAGAZINE - 26 West Thirty-Third Street - NEW YORK

Letters to the Editor

Our readers are invited to send in, for publication in this department, letters on any theatrical topic likely to be of general interest. Communications should be written on one side of the paper only, and not exceed 500 words. Letters published must be regarded as expressing the personal opinion of each correspondent. The Editor does not necessarily endorse the statements made and disclaims all responsibility.

Appreciated in Australia

SYDNEY, New South Wales, Sept. 9, 1905.

To the Editor of THE THEATRE MAGAZINE:

In your most valuable and interesting journal for June, appears a letter in which the writer said: "Most people want to know these points (referring to a list showing the runs of plays) than to read reminiscences of old or deceased players." To my mind these reminiscences of old actors and the insight into the past history of the drama are among the most valuable and interesting features of your beautifully got up journal, and I sincerely trust your editorial policy will always include a judicious mixture of the old times with the new. For instance, your opening article on the "Personal Recollections of Augustin Daly" is extremely valuable from an historical standpoint, and to a cosmopolitan student of the stage like myself, is full of delightful lore, which could only be treasured up in the pages of a purely theatrical journal such as your own. Anything about this famous American manager is well worth recording for the benefit of all those who have the welfare of the stage at heart.

In conclusion, allow me to offer my humble tribute of praise for the admirable literary quality of your journal, and also for the beautiful illustrations that adorn it each month. Here in Australia I look for it with eagerness every month, and I trust, sir, you may long be spared to continue in your good work. LOUIS H. PAUL.

Re "Man and Superman"

NEW YORK CITY, Oct. 10, 1905.

To the Editor of THE THEATRE MAGAZINE:

I am glad to read your review of "Man and Superman." Admitting the play's brilliant points, I can only think of it generally (for finding any decaved parts in an apple or orange for instance debars it from being used by those who know the difference and can have the best) as being simply unutterably *rotten!* and the word to me is as disgusting as the play. I try to get the good from the plays I see, but I'd no more take another friend to see "Man and Superman" than I'd cut off my own right hand. G. F. DREW.

We Will Discuss Music

Philadelphia, Oct. 10, 1905.

To the Editor of THE THEATRE MAGAZINE:

Regarding a music department in your magazine, I would say for myself and a great many more readers. *by all means.* It would increase the value of your already splendid magazine incalculably. Give us your fine and just criticisms, your anecdotes, articles and photographs of operatic and musical stars as well as those of the drama. M. GIHON.

New York City, Oct 5, 1905.

To the Editor of THE THEATRE MAGAZINE:

I quite agree with Mr. Sanford. Please restore your Music Department. Drama and music, in my opinion, are very closely related, and I feel that I am not far from wrong when I say that nine out of ten of your subscribers are as interested in music as they are in drama. Last year and the year before the New York Philharmonic Society brought various well-known European conductors to this country to conduct the orchestra. These men came and went as ghosts; each man conducted his two or three concerts, gave his scholarly or imaginative interpretations of various symphonies, and that is all we knew about them. This winter the Philharmonic Society is again to import several distinguished conductors from the old world, and I am wondering if we are to learn anything about the characters of these men, their ideals, etc. It seems to me that "Chats with Musicians" should prove to the majority of your readers every bit as interesting as "Chats with Players." A. LESLIE STEERS.

[It is impossible to print all the letters we have received on this subject. They all plead for a Music Department. We have, therefore, decided to comply with this request, and a notice regarding the matter will be found on page 269 of this issue.]

American Dramatists Ignored

NEW YORK CITY, Oct. 3, 1905.

To the Editor of THE THEATRE MAGAZINE:

I am an attentive and interested reader of the valuable THEATRE MAGAZINE, and wish you well

in extending and sustaining its universal popularity. It is, in my belief, impossible to edit any perodical to suit everybody. I am surprised, however, at the exception you made (intentionally or unintentionally?) when you published recently a group of portraits of American authors. In that list you omitted, for some reason, some very *important authors,* such as Charles H. Blaney, Howard Hall, Doré Davidson and many others. Is this impartial or partial to the omitted?

"LOYAL."

[In preparing a pictorial feature of this kind it is impracticable to include everyone, there being certain limitations to the size of our page. In addition to the authors you mention we also omitted Geo. H. Broadhurst, C. T. Dazey, Victor Mapes, Stanislaus Stange, Harry P. Mawson and several others entitled to be there. Thus, it was not a question of partiality, but of space.]

Russian Theatre in New York

Paul Nikolaivitch Orleneff, one of the most powerful interpreters of the modern drama in Russia to-day, with his company of players who attracted much attention in New York last winter, has opened the first Russian art theatre in America. His little theatre on Third St., Manhattan, was duly inaugurated Oct. 20 last.

The representatives of nearly every nation on earth had already their theatre in cosmopolitan New York. The Germans had theirs, the Italians theirs, the Yiddish Jews theirs, only the Russians were unprovided for. The Orleneff theatre will be modelled after Stanislavsky's Art Theatre in Moscow. and the quality of the dramas to be produced may be judged from the following plays: Their repertoire will consist of Tolstoi's "Christian," yet unpublished, Gorki's "Children of the Light," Chechhov's "Uncle Vania" and "Chaika," Ibsen's "Ghosts," "Hedda Gabler" and the "Master Builder," Hauptmann's "Sunken Bell," "Solitary Souls" and "Michael Cramer," Herman Bahr's "Apostle," Arne Garborg's "Paulus" and many other plays hitherto unknown to the American theatre public.

Mr. Orleneff leased a cosy and beautiful theatre of nine hundred seating capacity, located at 15-17 East Third Street, and some of the best talent Russia affords was engaged to make a perfect ensemble. The necessary funds were raised by subscription, each subscriber being entitled to so many seats. Tuesday evening has been set aside for subscribers, when Mr. Orleneff will give his best plays, but, should subscribers wish to attend any other evening, they may do so.

Some time in December the Russian actor and his company will be seen once more at a special matinee at the Manhattan Theatre in Dostoievsky's "Crime and Punishment," a play made familiar to New York theatre-goers by Richard Mansfield.

Ben Greet's Plans

Ben Greet announces that beginning Oct. 30 at Mendelssohn Hall, New York, his company will be seen in a series of Shakespeare's plays acted in the manner of the Elizabethan period.

The engagement will be limited to twenty-four performances. For four weeks, beginning Oct. 30, there will be performances every Monday, Wednesday and Friday evening, and every Wednesday, Friday and Saturday afternoon.

"Henry V." will be the bill the first week. The bills for the second week will be "Much Ado About Nothing" and "Merchant of Venice." "Macbeth" is scheduled for the third week and "Julius Caesar" for the fourth.

The repertoire has been arranged with the special view of interesting students, and many of the large schools of New York and its vicinity have already indicated their substantial support.

One night each week the company will appear in Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences. and one night each week at the East Side Settlement, under the auspices of the Educational Alliance.

In the Settlement schools the plays will be studied before Mr. Greet and his players arrive. The managers of the Educational Settlement expect that these plays, well acted, will do much to check the tendency for sensational melodramas.

The University Settlement, the West Side Neighborhood House, the Warren Goddard House, the Christie Street House, the Recreation Rooms, Alfred Corning Clark House, the Hartley House, the Nurse's Settlement, the College Settlement, the Jacob A. Riis Settlement, the East Side House Settlement and Branch B of the Educational Alliance are the ones that have persuaded Mr. Greet to give the East Side a trial. The series will begin with "Henry V.," Nov. 4.

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Other Plays and Players

MAJESTIC. "EDMUND BURKE." Romantic drama in four acts, by Theodore Burt Sayre. Produced Oct. 2. with this cast:

Edmund Burke, Chauncy Olcott; Oliver Goldsmith, Daniel Jarrett; Prince of Wales, Mace Greenleaf; Lord Nugent, Verner Clarges; Sir Hugh Vivian, Thomas David; Captain Guliver, Richard Malchien; Lord Bertie, Gladys Smith; Lord Archie, Tottie Smith; Lady Phyllis, Edith Smith; Mary Nugent, Edna Philips; Mrs. O'Grady, Elizabeth Washburne; Gabrielle Le Jeune, Eleanor Browning; Mona, Charlotte Smith.

Irish plays of the approved Fourteenth street pattern are not nowadays considered very seriously as drama. With the merest apology for a plot, they usually consist of a half dozen hackneyed situations, plastered with a rich brogue and strung together by a number of songs of sickly sentimentality. The intensity of their patriotism always makes a strong appeal to their "auld counthry" audiences, even when, as was the case recently, whiskers on the hero of too green a hue raised considerable fuss. But of late our leading Irish comedians have become ambitious. They are no longer content with the fustian sentiment, the secret marriage, the moonlight escapades, which made Boucicault's plays masterpieces of their kind. Today the scene must be London, and they historic personages, no matter at what cost of truth and probability. This year Chauncey Olcott is masquerading as—we cannot conscientiously say impersonating—Edmund Burke, the famous Irishman who became one of England's greatest statesmen. Mr. Burke might feel flattered if he could see himself as portrayed on the New York stage, A.D., 1905, but we are inclined to doubt it. Mr. Sayre has in previous pieces shown himself a skilful dramatist. His "Tom Moore" was a good acting play and showed the Irish poet as a sympathetic and lovable character. But Mr. Sayre has failed to depict Burke in any such light, and it is little more than a caricature that he presents. The piece opens with Burke a poor tutor in the family of Lord Nugent. Fascinated by his patron's comely daughter, Mary, he is dismissed by the Earl, and Act II finds him living in squalor in a London garret in company with Oliver Goldsmith. Hither comes the virtuous Mary, followed by the libertine Prince of Wales, who would ruin her. Burke is decoyed away and the girl is kidnapped, the following tableau showing the Prince's "Love Nest" where Mary's virtue is threatened. But Burke, who is ever Johnnie on the spot, comes down through the roof in the nick of time, and rescues not only his betrothed, but saves his future King from assault by a band of masked ruffians. For this he is given a seat in Parliament. It is melodrama of the dime novel order, and some of the incidentals are absurd; for example, when Burke prophesies to Goldsmith that a hundred years hence audiences will crowd to see "She Stoops to Conquer." Really, it is too easy. The Irish landlady insisting on her rent, but captivated by her lodger's graces, is a repetition of a similar scene in "Tom Moore."

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Joseph Cawthorn came to the Herald Square recently as a star in J. J. McNally's new musical play, "Fritz in Tammany Hall." To say that the piece is fully up to the standard of the author's earlier efforts is to at once give it its proper place in dramatic literature. Mr. Cawthorn was amusing as Fritz von Swonbenfritz, and, surrounded by a number of clever youngsters, evoked recollections of the late J. K. Emmett. Stella Mayhew repeated her recent success as Mrs. Hart Judson, an Irish widow.

Jefferson De Angelis tabulates his opinion of audiences in the various big cities in the country as follows:

New York ..... Wise
Chicago ..... Hearty
Boston ..... Conservative but loyal
Philadelphia ..... Staid
Washington ..... Intellectual
Baltimore ..... Hesitant
Pittsburg ..... Fond of the obvious
Milwaukee ..... Phlegmatic
Cleveland ..... Cold
New Orleans ..... Spontaneous
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Cincinnati ..... Slow but sure
San Francisco ..... Independent
Kansas City ..... "From Missouri"

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Among the fur coats are seen some of the oddest goods in stock. There are many varieties of fur with which few in this country are familiar. Thus, in addition to fine seal, Persian lamb, astrakhan and mink, are coats of baby seal, of a deep cream color, Russian pony, Marmot, Acelot coon, Australian opossum, a very soft, thick fur, and coats of matched civet cat, in the natural colors.

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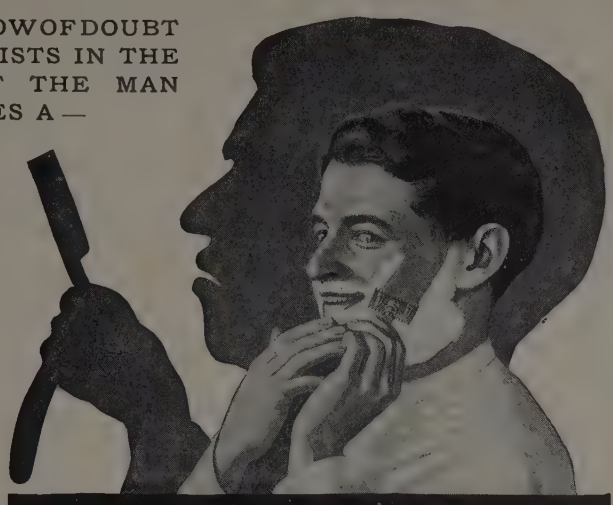

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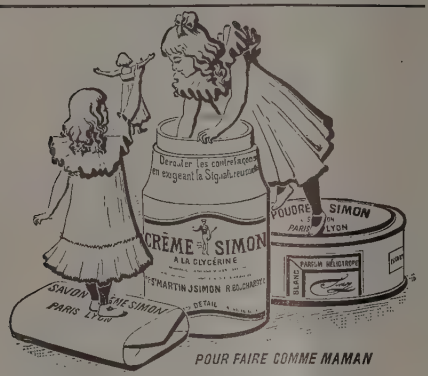

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The Theatre Everywhere

(From Our Correspondents.)

Akron, Ohio, Oct. 10.—The New Colonial Theatre, Akron's new theatre, was opened for the season Sept. 15 with Al. G. Field's minstrels. The house was packed from pit to roof. During the summer the Colonial was re-decorated, making it one of the most attractive playhouses in the State. "Little Johnny Jones" was here on the 6th. W. R. Snyder.

Albany, N. Y., Oct. 11.—Manager Frank Williams is offering weekly one or more trump cards to catch the Albany theatregoer. Two weeks ago it was Dustin Farnum in "The Virginian," which won instant favor. During the present week it is "His Grace de Grammont," an early effort of Clyde Fitch, which Mr. Skinner played some seasons ago, and is now reviving with a strong cast. Also, in a historical line was "Capt. Debonnaire," with Paul Gilmore, a "Beaucaire" sort of story, but with merits of its own. William H. Haskell.

Asheville, N. C., Oct. 10.—Al G. Field's minstrels opened the season, the largest business ever done here by a traveling company. At the Grand Opera House a wrestling match took place to good business. Later we saw the Peter Stock Co. C. F. Ray.

Atlanta, Ga., Oct. 10.—On account of quarantine regulations, it is difficult to get the first-class attractions through the south at the present time, although a few are travelling in this territory. The productions booked at The Grand promise to eclipse all past records in the matter of quality. Among the best plays so far presented here this season might be mentioned delightful Tim Murphy and charming Dorothy Sherrod in "A Corner in Coffee;" Al F. Field's Greater Minstrel aggregation, which played to one of the largest audiences ever assembled at The Grand; Louis James, one of the foremost tragedians of the day, in a dramatic feast including "Virginius," "Ingomar," and "Richelieu;" "The Seminary Girl," a musical comedy of real merit; Will and Joe Jefferson—sons of a great sire—presenting "The Rivals." D. E. Moorefield.

Bristol, Pa., Tenn., Oct. 9.—The season opened last month with Black Patti's Troubadours playing to good business. The attractions so far offered have been above the average, notably so the return engagement of the "Miss Bob White" Company, which presented that delightful comedy to a packed house of our representative theatre-goers. C. A. Jones.

Charlotte, North Carolina, Oct. 10.—"Buster Brown" played to one of the largest matinees here. The children enjoyed the performance. Field's Minstrels also played two performances to capacity houses. Eugenie Blair in "A Doll's House" played to an appreciative audience. "When Ruben Comes to Town" we also saw, but the least said about this "play" the better. Joe Jefferson, Jr., in "The Rivals" pleased very much, and "The Eternal City," headed by Miss Jane Kennard, gave a very creditable performance. Geo. L. Van Echop.

Chattanooga, Tenn., Oct. 12.—The yellow fever scare has done great harm to business, many companies having abandoned their dates. But good amusements are not lacking. Louis James presented "Ingomar" Sept. 30, and was later seen as Virginius. Suzanne Santje appeared as a star in "Sowing the Wind" Oct. 10. Among the musical plays seen here have been "The Fortune Teller," "The Seminary Girl," "Miss Bob White" and "The Office Boy." A. F. Harlow.

Cincinnati, Oct. 11.—Cincinnati has been fortunate in the matter of bookings this season. William Faversham in "The Squaw Man" played the Grand to large audiences during the week of October 2d, and George Ade's "The College Widow" is also doing good business. "Way Down East" comes October 16. The Walnut presented "Buster Brown" recently, with good business, followed by "Gay New York," which did not take well. "Quincy Adams Sawyer" was presented by a competent company. Johnny and Emma Ray in "Down the Pike" had their usual large coterie. J. B. Hall.

Cleveland, Ohio, Oct. 5.—"The Crossing," dramatized from Winston Churchill's novel, had its first presentation at the Opera House here week of Oct. 4th. It was well received. The work of John Blair as Nick Temple and Mable Bert as Mrs. Temple was especially good. Julia Marlowe and E. H. Sothern in Shakesperian plays, and "The Sho-Gun" preceded the "Crossing" at this house and were all well received. The bill at Keith's for the past month has been an especially good one. Such popular favorites as Cecelia Loftus, The Great Lafayette, Wilfred Clark & Co., among the headliners. Mable McKinley in "The Parson's Wife" at the Lyceum, Vaudeville at the Lyric, and Burlesque at the Empire and Star are all drawing crowded houses. J. A. Watterson.

Clinton, Iowa, Oct. 7.—Alice Fisher made her first appearance here in "The School for Husbands," on Sept. 18, and won the hearts of Clintonians. Walker Whiteside filled an engagement Sept. 20, and received eight curtain calls. "Parsifal" was produced on Oct. 7, people coming from Davenport, Albany, Fulton, Morrison and Sterling to attend. Lillian Hulett.

Colorado Springs, Colo., Oct. 7.—The season opened at the Opera House with Kolb and Dill in "I. O. U." and later we saw "The Beauty Shop." On Sept. 19 Ethel Barrymore appeared in "Sunday," and was applauded by a crowded house. Later "Arizona" was given. On Oct. 3 "The Tenderfoot" was seen. Homer B. Snyder.

Columbia, Tenn., Oct. 8.—The Grand Opera House opened the season on the 2d inst., with the Wills Musical Comedy Co. in "A Trip to Atlantic City," followed on the 3d by Jule Foreman in "Cinderella," both of which drew big houses. The Barlow Minstrels come for one night on 11th inst., to be followed by "Babes in Toyland." J. Shelby Coffey.

Columbus, Ohio, Oct. 10.—For the first time in years Columbus enjoyed a "first night" in George M. Cohan's "Forty-five Minutes From Broadway," with Fay Templeton in the leading rôle. The play took well here. Attractions already played at this theatre include Sothern and Marlowe, "Little Johnny Jones," Faversham in "The Squaw Man," "Babes in Toyland," and others. The new Stock Company at the Empire is growing in popularity with each new performance. W. W. Prosser, for past two years the successful manager of Olentangy Park Theatre, succeeded F. C. Osborn as manager of the Grand Opera House on Oct. 9. R. Ross Shaw.

Dayton, Ohio, Oct. 10.—The season opened Aug. 29 with Al. G. Field's Minstrels. Since that date, the Dayton theatre-goers have been treated to some excellent performances. We have seen "When Johnny Comes Marching Home," "A Corner in Coffee," "Prince of Pilsen," and what is more important, Julia Marlowe and E. H. Sothern in Shakespeare. Fay Templeton appeared in "Forty-five Minutes from Broadway," but did not score heavily. We have also seen Blanche Walsh in

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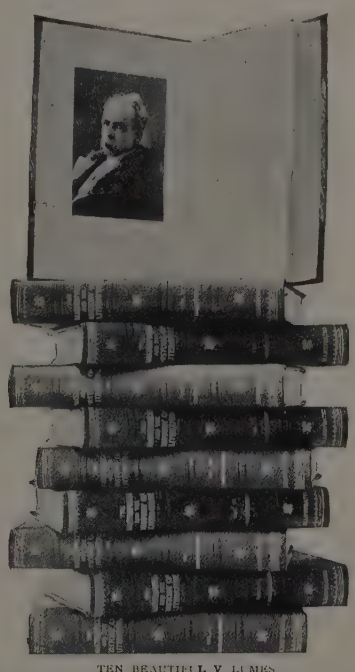

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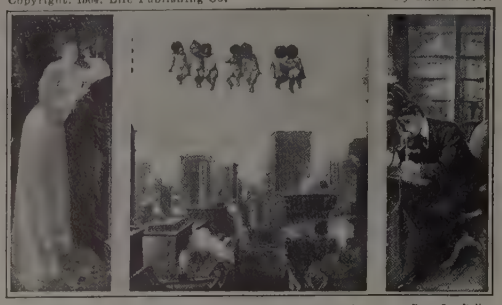

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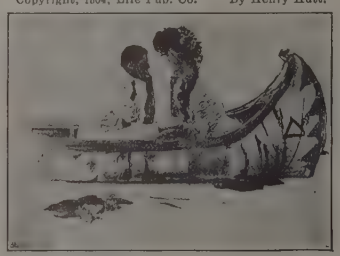

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"The Woman in the Case," and she was quickly followed by Digby Bell in "The Education of Mr. Pipp." Then we had "The Sho-Gun" and "Babes in Toyland" and William Faversham in "The Squaw Man." At the new National Theatre they have been offering new melodrama to popular prices. RAY E. BARKER.

Evansville, Ind., Oct. 10.—Melodrama and extravaganza are the menu at the People's Theatre; "Over Niagara Falls" was the best melodrama. Harry Bryant's Extravaganza Co. was the leader in the burlesque line and proved popular. Fritz and Nitz (Mason & Mason) appeared in a musical comedy that was well received. The attractions at the Grand for the past month have been varied, but all were leaders in their lines. The Fiske Stock Co. and Lyman H. Howe, with their moving pictures, drew well and proved equally popular. "The Royal Chef," "The Girl and the Bandit," and "The Fortune Teller," were also winners. ROBERT L. ODELL.

Fresno, Cal., Oct. 6.—The season 1905-6 opened at the Barton Opera House last month with Ezra Kendal in "Weather-Beaten Bensen." Following later a stock company held the boards for a week and played to crowded houses at each performance. Ibsen's "Ghosts" was presented here with Harry Mesteyer as the leading man. Later May Irwin in "Mrs. Black Is Back" entertained one of the most appreciative audiences of the season. E. C. VAN BUREN.

Grand Rapids, Mich., Oct. 10.—There seems to be substantial foundation for the rumor that Grand Rapids is to have a new theatre, first class in every respect and centrally located. Rose Melville has just closed a very successful week's engagement in "Sis Hopkins" at the Majestic. "Hap" Ward follows in "The Grafter." "Floradora" at Powers' was well received in one performance, Oct. 8. J. FRANK QUINN.

Geneva, N. Y., Oct. 12.—"The Woman in the Case" opened the month's attractions at the Smith and had great success. May Hillman's Stock Co. held the boards the last three nights of the first week, but the plays did not appeal to local theatregoers. Bennett and Moulton presented Justin Adams' plays the whole week to crowded houses. F. A. ROGERS.

Hamilton, Can., Oct. 10.—The Grand Opera House, considerably enlarged and much improved in every way, re-opened with "The School Girl." The piece was mildly liked, but the company did not find favor, nor did "Floradora," which followed. "The Isle of Spice," which came later, pleased by its spectacular effects and the generally spick-and-span nature of the production, and a good reception was accorded "The Isle of Bong Bong" in the succeeding week. The season's dramatic offerings were begun by Melbourne McDowell, who presented "La Tosca" and "Gismonda" to large and appreciative audiences. C. W. BELL.

Iowa City, Iowa, Oct. 12.—The Coldren Theatre, following the death of its owner and long-time manager, J. N. Coldren, is now under the direction of C. C. Rowley, a progressive manager, recently of Kewanee, Ill. "His Highness the Bey," which was booked to open Greene's Opera House at Cedar Rapids, owing to the non-completion of the latter, was performed here instead, to a packed house. Among other pieces seen last month were "The Little Homestead," Lyman Twins in "The Rustlers," which proved entertaining, and Walker Whiteside in "We Are King." F. B. KIMBALL.

Jacksonville, Fla., Oct. 5.—At the Duval Theatre Frank Deshon in "The Office Boy" pleased a good audience. Marie Barry and Katherine Nelson were heard to a great advantage in some of the new and popular songs which called for repeated encores. W. L. PIERCE.

Lewiston, Pa., Oct. 7.—John Griggith opened the Temple Opera House Sept. 7 with "Richard III." and drew a fair-sized audience. Oct. 5 Gordon and Bennett's "A Slave of the Mill" was presented at the same theatre. This piece is based on frenzied finance, and while some of the scenes are thrilling, the production as a whole is hardly up to the mark. On Oct. 6 we saw Charlotte Burnett in "The Honeymoon," but the piece and the acting proved a disappointment. FRANK L. WEITZ.

Lexington, Ky., Oct. 9th.—Digby Bell made his first appearance here as a star in "The Education of Mr. Pipp," Oct. 2-3. He was warmly welcomed by large audiences. Chas. B. Hanford in "The Merchant of Venice," "Ingomar," and "The Taming of the Shrew," was well received Oct. 6-7. "Mrs. Temple's Telegram," a farce of unusual humor and theme, proved a delightful attraction Oct. 9-10. J. F. ANNEAR.

New Haven, Conn., Oct. 6.—D. L. Boone, resident manager of The Hyperion, has booked a large number of new attractions. "Happyland" was given its initial performance here and was so well received that it returned for another engagement. Sept. 25 and 26, George

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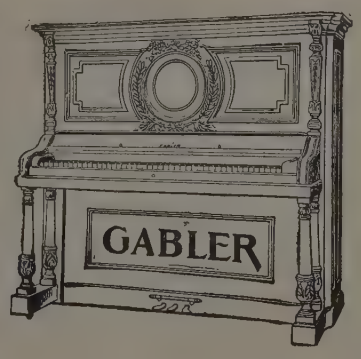

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The Bread Bakers of Manhattan, by Ludwig Vanderhoven, is a graphic description of the foreign bake shops on the lower Eastside. At great trouble and expense, pictures were taken of the dark and loathsome cellars and bake shops, showing the sweaters at work.

Shakespeare and the Box Office, is a paper contributed by Robert B. Mantell, who, as a proof of the box office side of Shakespeare, admits that he owns his own home, and contemplates the purchase of an automobile.

A Bullet Proof Shield is the story of an invention by Benditti, an Italian, which promises to change the face of warfare by eliminating the bullet.

The Mighty Pen of the Press Agent, by A. L. Samson, is handsomely illustrated with portraits of those men prominent in the theatrical press fraternity. It gives a semi-humorous account of the marvellous ways and means employed to "boost" a production.

Ermete Novelli, is a character sketch of the great Italian actor, by a fellow countryman, Raffaelli Simbola. It is illustrated with photographs of Signor Novelli and his wife and family, taken at his home, as well as by clever original drawings by his artist son. In view of the fact that New York managers are negotiating for a tour of Novelli in this country, the story is most timely.

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Ade's "Just Out of College" made a hit here, especially with the Yale boys. Messrs. Shubert presented Grace Van Studdiford for the first time in the title rôle of "Lady Teazle." Oct. 3, Viola Allen appeared here with much success in "The Toast of the Town." S. Z. Poli continues to run his usual high-class vaudeville at "The Bijou." G. W. KYDD.

New London, Conn., Oct. 11.—The outlook is very promising. "Buster Brown" was here on Sept. 25, and did good business. On Oct. 3 Rose Coghlan scored a hit in "The Duke of Killicrankie," and later we saw Franklin Woodruff in "Ben of Broken Bough." On Oct. 9 the Fenburg Stock opened a week's stand of good plays, playing to a crowded house. Coming later are "The Sign of the Cross," "The Lion and the Mouse" and Chauncey Olcott. JOHN LEARY.

Pittsburg, Pa., Oct. 10.—We had the ever welcome "Babes in Toyland" at the Nixon, their third visit, and "Humpty Dumpty" followed at the same house with a successful two weeks' run. At the Belasco we had "The Earl and the Girl," considered here one of the cleverest light musical pieces we have seen in years. Blanche Bates was seen in "The Girl of the Golden West," Oct. 3 at the Belasco. The play was well received, in fact was a veritable triumph. HOWARD JOHNSTON.

Syracuse, N. Y., Oct. 11.—The season is now in full sway. Klaw and Erlanger's "Humpty Dumpty" Co. held the boards at the Wieting Opera House during State Fair Week, and did the biggest business of any one week in the history of the house, and this in the face of numerous counter attractions. Some of the other attractions already presented since the opening are Lew Dockstader's Minstrels, Primrose's Minstrels, "The Beauty and the Beast," Lulu Glaser in "Dolly Dollars," Maxine Elliott in "Her Great Match," Paul Gilmore in "Captain Debonnaire," Wm. H. Crane in "An American Lord," "Babes in Toyland," and Julia Marlowe and E. H. Sothern in "The Taming of the Shrew." The business so far at the Bastable has been excellent. The productions have been uniformly good. Some of the most successful productions since the opening of the season are Hurtig & Seamon's "Me, Him and I," Elsie Janis in "The Little Duchess," both playing week stands to a capacity business. At the Grand Opera House we have been having some good vaudeville. EDWARD C. HEISE.

Tacoma, Washington, Oct. 7.—The offerings at "The Tacoma Theatre" for the past few weeks have been many and varied and Tacoma's playgoers have been treated to an excellent list of attractions. "Mrs. Wiggs of the Cabbage Patch" was enjoyed by a large and representative audience, and Eleanor Robson in "Merely Mary Ann" delighted audiences. F. KIRBY HASKELL.

Texarkana, Ark., Oct. 10.—The opening of the season has been delayed, owing to the yellow fever scare which caused a number of good bookings to be cancelled or postponed. The first attraction was the Spooner Dramatic Co. and later we had "The Liberty Bells." On the 5th we had Al Wilson in "The German Gypsy," then came "Indiana Folks." And on the 11th we saw "Hooligan in New York." These pieces were all of the same calibre, and to quote Lincoln's remark, "To those who like that sort of thing that is just the sort of thing they would like." W. LIONEL MOISE.

Toledo, Ohio, Oct. 10.—"A Corner in Coffee" opened the season. Tim Murphy and a capable company drew large houses. George W. Cohan's new play, "Forty-five Minutes From Broadway," followed. It had only been put on twice before and was ragged in spots. It is a strange mixture of melodrama, comedy and music. Fay Templeton, the star, has a part that is unsuited for her. Victor Moore, who plays Kid Burns, made the hit of the production. He is a practically unheard-of actor, and if the play does nothing else than to bring him into his own, it will have accomplished enough. Sothern and Marlowe drew large houses in "The Merchant of Venice." Blanche Walsh in "The Woman in the Case" had a good house. Digby Bell in "The Education of Mr. Pipp" played to fair business. The Valentine houses have been better, so far, than ever before. Otto Klives has succeeded Edwin Fix as manager. The Lyceum has done good business with "Hap-Ward," "Quincy Adams Sawyer," and "Bizzy Izzy." HARRY S. DRAGO.

Toronto, Canada, Oct. 9.—Toronto was disappointed in "Humpty Dumpty," but the children seemed to like it. "The School Girl," a real good thing, was enjoyed by well-filled houses. That the "Isle of Bong Bong" drew large audiences to the Princess is due largely to the fact that Alice Yorke, a popular little Toronto girl, occupied a prominent place in the cast. At the Grand Opera House we have had "San Toy," for the first time at popular prices, and, if possible, it was more popular than ever. Geo. Sidney in "Busy Izzy's Vacation" was scarcely to our taste. Pollard's Lilliputians, a company of clever children, whose ages range from 7 to 13 years, were accorded a warm welcome. AUSTIN A. ARLAND.

Troy, Alabama, Oct. 7.—The Folmar Theatre, under the splendid management of Frank P. Folmar was opened Sept. 28th by the Olympia Opera Co. On Oct. 4 Gabriel and his "Buster Brown" Co. played to a magnificent audience. Everybody delighted. "McFadden's Flats" comes to us on Oct. 7. E. M. WRIGHT.

Troy, N. Y., Oct. 10.—The season opened with several changes in the local theatres. H. E. Wood is in charge at the Lyceum, William Thompson is at Rand's, and William H. Graham at the Griswold. The latter house is now the home of vaudeville. In September Carmencita and James J. Corbett appeared there. Mortimer Snow & Co., now in their second year at the Lyceum, will continue the high class productions which characterized the work of the stock company last season. They opened with Mr. Snow and Miss Tapley in "Aristocracy," and followed it by "Rosedale," "Hamlet" and "The Crisis." At Rands we have seen "The Village Parson," "Little Johnny Jones," Henrietta Crosman, "The Black Crook" and the "Smart Set." A. P. SIMMONS.

Wilkesbarre, Pa., Oct. 10.—The formation of a strong independent opposition to the Syndicate will have a pronounced effect here this season. The Nesbit will be closed to many successful stars. Among the principal attractions booked are "Maid and the Mummy," Dockstader's Minstrels, "Beauty and the Beast" and "Checkers." "Love's Lottery" was seen here, but owing to the illness of Mme. Schumann-Heinck the principal rôle was taken by Miss Mantz. Henrietta Crosman was seen in her new play "Mary, Mary, Quite Contrary." The Milton Ahborn Vaudeville Company has played to the S. R. O. sign at the Grand Opera House, and they certainly deserved their success. S. W. LONG.

Zanesville, Ohio, Oct. 10.—With the handsomest opera house in the country for a city of its size, and theatregoers willing to pay top notch prices for good attractions, Zanesville's dramatic season bids fair to outdo any previous one since the erection of the Weller Theatre. Among the pleasant surprises of the opening was the engagement of Wm. V. Mong as the Clay Baker in his play of the same name. Entirely unknown here before his first appearance, the remarkable acting of this young player made for him a host of friends. There is some talk of reopening the old Schultze Opera House this season with a strong stock company. A. H. LEVY.

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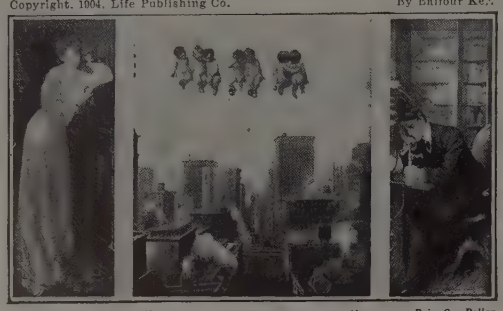

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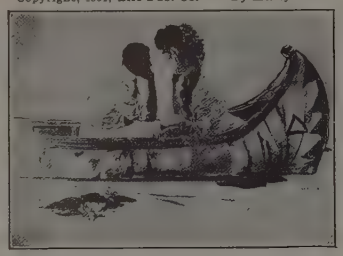

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Maxim Gorki at Home

A correspondent who paid a flying visit to Maxim Gorki has this to say of the home life of the patriot, who is said to be slowly dying of consumption:

"An hour's journey by train from St. Petersburg brought me to Kukkaro, one of those little groups of datchas or country houses which are to be found for many miles from the capital along the coast. Here, where shadowy woods of pine and birch half hide the wooden houses, and a long stretch of sands slopes to the pale waters of the Gulf of Finland, Maxim Gorki has been spending the summer.

"Certainly one of the most delightful houses in Kukkaro is the Villa Lintoula, where Gorki has been staying, a beautiful white house in a shady wood, with a field for tennis and games beyond. It has become a place of pilgrimage for the strangers who flock to see him, but in spite of the demands they make upon his time he gives a definite part of the day to writing. After luncheon, which is served at 12 o'clock, he goes to his study, a great room upstairs, to write for two or three hours. Gorki follows the common Russian custom of retiring very late, seldom earlier than 2 o'clock in the morning, and little is seen of him before luncheon. Before dinner, which is at 6 o'clock, he strolls about the little wood surrounding the house.

"Gorki is keen about outdoor amusements, although not strong enough to take much part in them himself. He realizes that if his countrymen are to be roused from their supine state they must be taught to take part in vigorous athletic games.

"On approaching the house I discovered that the noted man has a faithful guardian to shield him from unwelcome visitors and interviewers.

"It was Mme. Andreeva, the great and beautiful actress, Maxim Gorki's devoted disciple and adviser. She told me in French that M. Gorki would be delighted to see me. We went into the house, which showed all the little touches which speak of a woman's presence, and I found Mme. Andreeva's twelve-year-old daughter. The little one was sitting at a table in a dainty white frock, reading a book. I asked if I might smoke a cigarette, and received permission.

"'When I lived with papa,' she explained, 'he always smoked; and now I live near M. Gorki—he smokes.'

"As she was finishing her supper—a glass of milk and a little plate of honey—Maxim Gorki came into the room with a man who had brought him a packet of letters. He shook hands with me without saying a word, then sat down at the end of the table and opened his letters, occasionally turning to his companion and speaking with great earnestness. Although he is only thirty-eight or thirty-nine (he does not himself know which), he had the air of a much older man. I sat in silence for about ten minutes, then suddenly he turned to me, gave me a piercing glance, and began to talk.

"'All I have to say,' he told me, 'has been said, it has been printed; there is nothing more that I can tell you.'

"And then Mme. Andreeva, who had come in, interrupted: 'M. Gorki is not ashamed of his principles, but what he says is true, and, then, the times are very difficult. He must be very careful, and we have others to think of as well as ourselves.'

"There was a tender look in her dark eyes, as though she felt herself the protectress of the patriot and his followers. I made no attempt to resist but merely told him that anything he said on the situation in Russia was read with marked attention in America.

"Mme. Andreeva looked at me with a smile, and Gorki, making no reply, resumed reading his letters. I was aware that Maxim Gorki's views had been communicated to the Russian and foreign press, and I had come to see him live, rather than to hear him speak.

"We were soon summoned to supper on the balcony. Mme. Andreeva was at the head of the great table, rather dimly lit with candles; near her were Maxim Gorki and her son, Ura Geliabouisky, a boy of sixteen. Round the table were a number of young men, all dressed in much the same fashion as the master. Politics was hardly mentioned; all were in high spirits; everyone was gay, amusing or absurd as the whim seized.

"On the table was a miscellaneous collection of cold viands; white and black bread, a great plate of German sausage, some rather melancholy-looking mutton-chops, cheese and butter, and a little dish of gooseberries.

"This was not the gloomy Gorki one hears of, but a man who has, in spite of hardships and ill-health, the eternal gift of youth in his heart."—Rothay Reynolds, in the New York *World*.

Actors in Westminster Abbey

The great honor the English people have paid to Henry Irving by burying him in the historic Westminster Abbey recalls the fact that he is not the first player to be interred there. The number of names which have been rendered immortal in the history of England by reason of their triumphs upon the stage is by no means small. Quite a large proportion, moreover, of these have found a last resting place somewhere or other within the precincts of the Abbey.

This will come as a surprise to many who are perhaps only familiar in this connection with the well-known and not wholly effective statue of Garrick, which stands in the south transept, and possibly that also of the famous Mrs. Siddons, which occupies a rather less prominent position in the Chapel of St. Andrew. As a matter of fact, the greater proportion of the actors and actresses whose names are thus associated with Westminster Abbey lie within the beautiful cloisters.

As soon as you have entered through the West Cloister Gate, you naturally make your way along what is termed the "West Walk" of the Great Cloisters, and toward the door leading into the nave of the church. In doing this you pass over a nameless grave of the great comedian, "The Dog," who, according to Dr. Johnson, "was so very comical—no, sir, he was irresistible." Foote's greatest gift lay in mimicry, and it was his delight to please the public by means of an invitation to chocolate or tea at the Haymarket, when, under the pretense of training pupils for the stage, he and his troupe would imitate the peculiarities of various public characters. Not unnaturally such procedings did not tend to procure friends for poor Samuel, and he is said to have died of a broken heart. He was buried in this place by torchlight on Oct. 21, 1777.

Instead of making our way straight into the Abbey, we turn along the "North Walk" of the Great Cloisters, and here we are passing over historic dust, indeed. Spranger Barry, Garrick's great rival, has found a last resting place here, while beside him, in the same grave, there lies his second wife and former pupil, Anne Crawford, who in her own day attained to the highest reputation as a tragedienne.

But we must pass on to another yet more famous personality, whose grave is situated close to that of Barry and Anne Crawford, her funeral taking place privately in January, 1766.

"Cibber? Then tragedy has died with her. Barry and I remain, but tragedy is dead on one side." Such was Garrick's exclamation of grief when he first heard the news of Mrs. Cibber's death. It is not generally known that this highly gifted tragedienne was a sister of Dr. Arne, so famous in his own day as a composer of music, and, moreover, that she herself was blessed with musical gifts of no mean order. She made her début at the Opera, and she was so great a favorite of the migty Handel himself that he actually wrote the contralto solos in the "Messiah" and also the part of Micah in "Samson" on purpose for her. Susannah Maria Arne married the ugly and unsatisfactory son of the celebrated dramatic manager and actor, old Colley Cibber.

In the "East Walk" of the Cloisters there are three most interesting graves, those of Thomas Betterton and his wife, better known as Bess Saunderson, and the ever-fascinating Mrs. Bracegirdle. Of all the people who lie within these hallowed walls it may safely be said that Betterton has the best claim of all to this privilege. No small measure of praise must be accorded to this gifted actor for the fact that he almost more than any one else was responsible for the resuscitation of the English drama after the stern régime of the Puritans. Mrs. Bracegirdle was either adopted by Betterton or placed under his care, and she very soon took all hearts in London by storm. She achieved her greatest successes in acting in Congreve's plays. Her artistic career, however, was a comparatively short one, for Mrs. Bracegirdle retired from the stage in dudgeon when Anne Oldfield first became her dangerous rival. She lived on in honorable retirement, and beloved by all, high and low, far and near, until the year 1748, when she was buried here beside her old friends, the Bettertons.

Only one actress has ever been accorded the privilege of a burial within the Abbey itself. This, curiously enough, was this same Anne Oldfield—in spite, moreover, of the fact that she possessed a reputation by no means of the highest. She began life as a humble seamstress, but she very soon rose to become the acknowledged queen of comedy, while her popularity knew no bounds. On her death, in 1730, she not only received this unusual privilege, but she was also permitted to lie in state in the Jerusalem Chamber.—*London Mail.*

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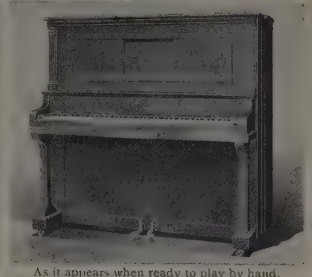

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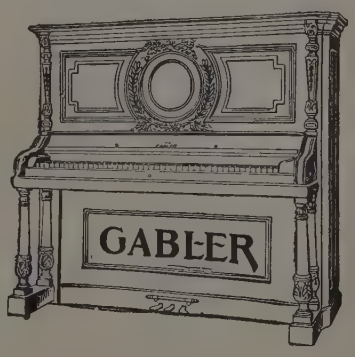

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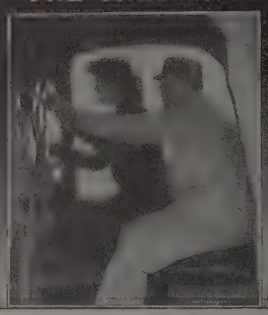

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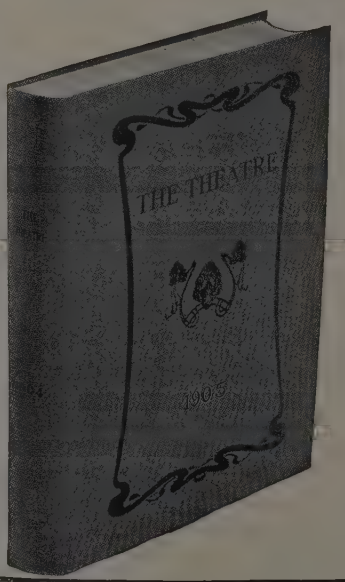

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The Theatre Everywhere

(From Our Correspondents.)

Albany, N. Y., Nov. 11.—This is the time of year when we see both the plays of New York's last season and those which are preparing to enter Broadway, but which come to us for a preliminary audience. Of the former class was "The Education of Mr. Pipp," with Digby Bell, and of the latter "An American Lord," with the delightful Mr. Crane. Representing the efforts of American playwrights, both plays were thoroughly amusing, though not significant of any eminence of our playwrights' abilities. But Albany liked them both. Marie Cahill stopped here one night in "Monnshine" before projecting her breezy personality on New York. She "made good" all the evening. A second company played "The Yankee Consul," which brought comparison between Raymond Hitchcock and Reuben Fax. Mr. Fax was very satisfactory. Alice Fischer and "The Redemption of David Corson" filled this week at the Empire. The latter is a dramatization of the book, once very popular. The plot is by Lottie Blair Parker, of "'Way Down East" fame. WILLIAM H. HASKELL.

Augusta, Ga., Nov. 10.—The season opened here about six weeks ago, but owing to the yellow fever scare a great many of the best companies cancelled their dates or had them extended until later. At the Grand we have seen "Babes in Toyland," "Miss Bob White," "The Black Crook," "The Clansman," by Thos. Dixon, Jr.; "The Woman Hater," "Sowing the Wind," also Miss Laura Mallard with the Geisha Opera Co., whose splendid voice will ever be welcome here. The Star Vaudeville House reopened last week under the management of Harry Mitchell. This house engages the best vaudeville artists on the road, and their players on the opening week were especially pleasing. W. G. HUNTER.

Baltimore, Nov. 9.—From a theatrical standpoint, Baltimore has fared very well so far, the second month of the season being rich in good attractions. At the Academy, Viola Allen in "The Toast of the Town" was followed by Maude Adams in the new Barrie play, "Peter Pan." Both of these actresses are favorites here and were welcomed by large and fashionable audiences. Another engagement of note was that of Henrietta Crosman in "Mary, Mary, Quite Contrary," which did very well at Ford's. Miss Fiske and the Manhattan Company, presenting "Leah Kleschna," was received by large and appreciative audiences at Albaugh's. It is hardly necessary to say that the acting was finished, and the play was greatly enjoyed. In the line of musical comedy, the old-time favorite, "The Wizard of Oz," stands first. Billy S. Clifford in "A Jolly Baron," and Bickel, Watson & Wrothe in "Tom, Dick and Harry," also delighted packed houses. Miss Cecelia Loftus was a big headliner at Keith's, and played to capacity. KENNETH M. WISONG.

Brunswick, Ga., Nov. 8.—Quarantines and fever conditions have deprived us of the usual treats that our metropolitan friends send us at the season's opening. Our little corner seems somewhat neglected so far, and were it not for "Miss Bob White," with her cleverness, life-like surroundings, pleasing music and pretty faces, and "Sowing the Wind," there would be little to chronicle this month. Al. G. Field was here with a glorious display of scenery and costumes, and pleased a crowded house. Friend Reese Presser still receives the warm ovations that are his. By way of a revelation, yet in the manner of a disappointment, came "The Clansman," which was greeted by a large audience. At times the situations are intense, and although crudely staged, the play has a wonderful influence over an audience that no other production on a par in every way with "The Clansman" could have. ALBERT C. BANKS, JR.

Buffalo, N. Y., Nov. 11.—The all-star cast in "The Heart of Maryland" opened the Lyceum Theatre this week under the Shubert-Belasco-Fiske combination. Buffalonians are delighted with the prospects of seeing Mrs. Fiske in "Leah Kleschna," as we have been deprived of this pleasure on account of having no place for her to appear. We are also to have Sarah Bernhardt, Mrs. Leslie Carter, Miss Alice Nielsen, DeWolf Hopper, and many others whom we could not have seen had not this theatre been opened as an independent house. We have seen Maude Adams in "Peter Pan," Thomas Jefferson in "Rip Van Winkle," Alice Fischer in "School for Husbands," and next week comes Blanche Walsh in "The Woman in the Case." After hovering around Buffalo for two years, the "Babes in Toyland" landed this week. While not the original cast, the company was satisfactory. ARTHUR J. HEIMLICH.

Cedar Rapids, Iowa, Nov. 13.—Robert Mantell appeared at Greene's Opera House for the first time in several years in "Richard III.," Oct. 16. "Father and Son," Al. W. Martin's "Uncle Tom's Cabin," "The Kilties," "Human Hearts," and "The Russian Spy," played to good audiences. Chas. B. Hanford as Shylock, Nov. 3, made one of the biggest hits that has been made here by any actor in a number of years, recalling the time in the later 80's when he played Marc Antony here to Booth's Brutus and Lawrence Barrett's Cassius. Grace Van Studdiford as Lady Teazle, made many new friends here, though the support was only fair. Jim Murphy has one of the best plays of his career in "A Corner in Coffee," which was given here Nov. 8. L. H. MITCHELL.

Charlotte, N. C., Nov. 10.—"The Clansman" played to capacity houses at advanced prices, matinee and night. The play took well, but the cast could be improved. "Hazel Kirke," with Effie Ellzer, played to a small but pleased house. "The Telephone Girl," small business; company not up to standard. "A Son of Rest" was here with a well balanced company, and took well. "Miss Bob White" fairly pleased a good house. The leads were good, chorus rather weak. "Sign of the Four" entertained a small audience. Company only fair. "The Geisha," by the Laura Millard Opera Co., made a decided hit to a very fashionable house. Cast well balanced. GEO. L. VAN ECHOP.

Chattanooga, Nov. 10.—This city is promised no less than three new theatres in the near future. Jacob Wells, of Richmond, Va., manager of the Bijou circuit of theatres, will shortly erect a house for the cheaper class of attractions. Prominent Chattanooga citizens have also subscribed money for the erection of a handsome popular-priced playhouse. A high-class vaudeville theatre is expected to open within sixty days. George Ade's "College Widow" and "County Chairman" both made the usual tremendous hits this fall, both appearing in October. "The Eternal City," with W. E. Bonney, Jane Kennark and others, played to good business October 16. Master Gabriel as Buster Brown and George Ali as Tige (Oct. 23) were excellent, but the rest of their company was weak. "Babes in Toyland" played to a full house Oct. 25. "'Way Down East," Harry Beresford, and "A Bunch of Keys" have furnished good evenings of comedy. A. F. HARLOW.

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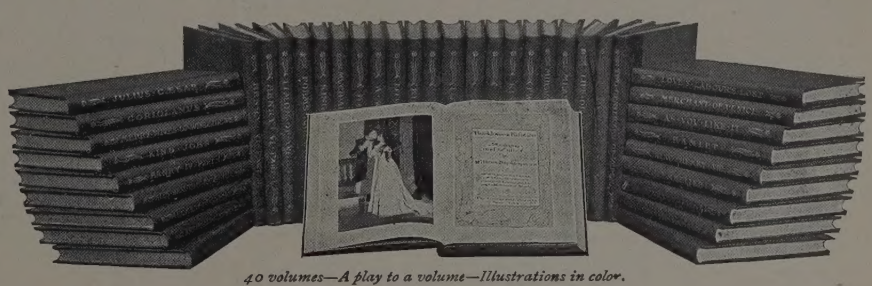

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Erie, Pa. Nov. 5.—Park Opera House is now going on with its ninth week of "Polite Vaudeville," and it seems that the people really wanted it, as the house has been doing a fair business to an appreciative audience daily. At the Majestic Theatre we have had such attractions as Otis Skinner in "His Grace de Grammont," Paul Gilmore in "Capt. Debonnaire," Mabel McKinley in "Parson's Wife." "Babes in Toyland," "Princess Chic," etc., etc., are all doing well. D. S. HANLEY.

Evansville, Ind., Nov. 10.—This city was treated to two days of "Parsifal," which the people thoroughly enjoyed. Frank Daniels was received by a large and appreciative audience. Among other attractions that appeared here may be mentioned "The Forbidden Land," "The County Chairman," "The Winning Girl," "Way Down East," "Isle of Bong Bong" and "Buster Brown." Rumors of new playhouses to be built in the near future are numerous, but we are assured of at least two. The Hopkins Amusement Co. of Louisville are now building a new theatre here to be known as the Bijou, and is to be devoted to continuous vaudeville. This house will open about the first of December. The Bijou circuit of theatres will build a theatre here to be ready by next season. ROBERT L. ODELL.

Fall River, Mass., Oct. 12.—The theatre-goers turned out in storm to see Wright Lorimer in "The Shepherd King" at the Academy of Music the week of October 2d. To run this high-class, romantic drama for a full week in this city looked at first like a big and speculative undertaking, but all thoughts of fear were driven away after the first performance. On the closing night the audience would not allow the 4th act to be staged until Mr. Lorimer responded to their applauses with a speech. David Harum followed "The Shepherd King" and played to a good-sized house. The vaudeville houses are drawing well. WILLARD C. MOULTON.

Hamilton, Canada, Nov. 10.—There has been a dearth of amusements of the better class latterly. Three pieces only stand out from the general supply of cheap melodramas. "The Genius and the Model," by W. C. DeMille, on its trial trip preparatory to entering New York, delighted local theatre-goers with three excruciatingly funny acts. Henry Woodruff as the Genius made a personal hit of large dimensions. Rose Coghlan with "The Duke of Killicrankie" pleased fair audiences. Her support was well liked. The banner house of the season so far greeted Blanche Walsh in "The Woman in the Case." C. W. BELL.

Lexington, Ky., Nov. 8.—The geographical location of Manager Chas. Scott's handsome and commodious theatre in the heart of the Blue Grass, augmented by his personality, is such that many of the best attractions en tour West and South are enjoyed by local play-goers. Geo. Ade's "The County Chairman," with Theodore Babcock in the title rôle, renewed acquaintances with its old friends of last season, while Miss Grace Orr Myers in the tuneful "Fortune Teller," supported by good company, pleased houses of fair proportions. J. F. ANNEAR.

Los Angeles, Cal., Nov. 8.—At the Mason Opera House, Eleanor Robson in "Merely Mary Ann" scored a hit. The public seemed to like it because it was "something different." The performance of Robert Browning's "In a Balcony" on Wednesday afternoon was a revelation of Eleanor Robson's powers and the peculiar subtle charm of her delivery. At the Belasco Theatre the Galbraith and the Belasco Stock Company gave a splendid rendition of "Secret Service." D. W. FERGUSON.

Manningtown, W. Va., Nov. 10.—"Buster Brown" played to one of the largest houses of the season. The performance enjoyed by the children and grown-ups alike, and we understand that Manager Barrack, of the Walnut Street Theatre, has arranged for a return engagement some time before the close of the season. "The Village Parson" and "To Die at Dawn" played to small but appreciative audiences. Coming attractions are James E. Toole in répertoire, 13, 14, 15; Lincoln J. Carter's "Two Little Waifs," 20th; Stettson's "Uncle Tom's Cabin," 23d. C. HOGAN.

Marshalltown, Iowa, Nov. 9.—The past month has brought many first-class attractions to Marshalltown, and the patronage has been very good. "Peggy from Paris" pleased a large house, Arthur Deagon making an excellent impression. Robert Mantell appeared before a large and appreciative audience in "Richard III.," it being his first appearance in this city since 1898. "Piff, Paff, Pouf" played to capacity and thoroughly pleased. Tim Murphy, in his new play by Owen Davis, adapted from a story by Cyrus Townsend Brady, "A Corner in Coffee," played to a large crowd of Mr. Murphy's admirers. The play resembles the comedies heretofore used by Mr. Murphy. JOSEPH WHITACRE.

Milwaukee, Wis., Nov. 10.—Joe Welsh in "The Peddler," at the Bijou, was very successful in representing the East Side New York Jew. Messrs. Kolb and Dill were seen in "I O U" at the Alhambra. They are like Weber & Fields in style. A. H. Van Buren, of the Academy Stock Company, made his first appearance as leading man in "The Pillars of Society." Francis Wilson was seen in "Cousin Billy" at the Davidson. "Fantana" came to the Pabst and standing room was in demand at every performance. Ethel Barrymore presented her successful play, "Sunday." C. W. HEAFFORD.

Minneapolis, Minn., Nov. 12.—Minneapolis is promised a new vaudeville theatre and a Shubert house. The Auditorium, where the Independents now play, will soon produce "Lady Teazle," "The Girl and the Bandit," "The Winning Girl," and Mrs. Leslie Carter. At the Metropolitan the general run of offerings has been good. We are promised "In the Bishop's Carriage," Robert Edeson, Modjeska, Sam Bernard and May Irwin, with a cluster of things not quite as good. The Bijou offers the best attractions in its history, and is doing responsive business. The Orpheum continues to fill the theatre nightly. We will not be long without a stock house. J. WILK.

New London, Conn., Nov. 10.—The Fenberg Stock Co. played here week of Oct. 9-14 to good houses, at the Lyceum. "The Irish Band" was here Oct. 16 for matinee and night, and "The Sign of the Cross" was well received on the 20th. On the 21st Charles Klein's latest play, "The Lion and the Mouse," with Edmund Bruse and Grace Elliston and an excellent supporting company, was presented to a crowded house, and was pronounced a dramatic triumph. The Lorne-Elwyn Stock Co. was here the week beginning Oct. 23, and did good business. On Tuesday, the 24th, Chauncey Olcott appeared in "Edmund Burke," and Henry V. Esmond's "When We Were Twenty-one" was well received on the 30th. James O'Neil, in "Monte Cristo," was greeted by a crowded house on Nov. 1. JOHN LEARY.

Pittsburg, Pa., Nov. 10.—With a lower scale of admission forced upon our two leading theatres, the Nixon and Belasco, and the high standard of attractions brought to these houses during the past month, Pittsburg is, for the first time in its theatrical history, enjoying the benefits of real competitive effort. The theatrical atmosphere is brightened by the assurance from the Independent combine that a new playhouse of exceptional beauty and size will be built here before the end of next season. "Babes

(*Continued on page xxii.*)

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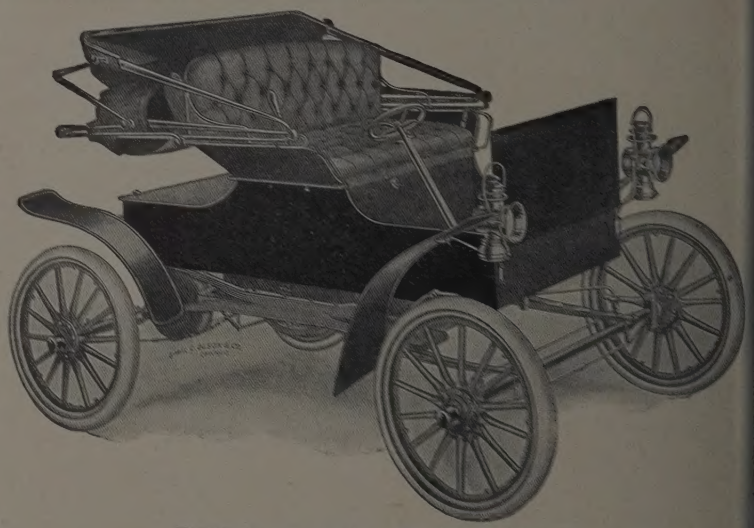

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